

THE ETUDE

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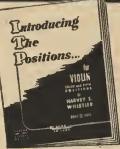
music magazine

August
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THE ETUDE

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Sympathy

HERE, perhaps, is a new word for you, "sympathy." But it has been between the covers of good dictionaries for a very long time. It has to do with the binding together of a great many factors to make a coordinating whole. This woefully confused world at this moment needs nothing so much as sympathy—a world-embracing getting together of the right-minded peoples of all countries. It does not want and will not have totalitarian dominions imposed upon helpless people by force.

We need sympathy in all walks of life; particularly in our homes, to protect our loved ones from the destructive discords of a social condition still staggering from the blows of two world wars. Because music making brings joy and cooperation to the home, as can few other things, we present this editorial, which we hope readers of *THE ETUDE* will find helpful.

There is a joy in making music and there is a joy in listening to music, but the joy of making music is a higher joy. This is because music then becomes a game, a goal for achievement, a road to the understanding of the ever alluring mysteries of the most fascinating of arts. Music that you make yourself becomes a mysteriously intimate part of you. You and the instrument become one. The experience is markedly different from that of merely hearing music. The sympathy of the body, the mind, and the soul reaches its highest level in the actual performance of the player and the singer.

The difference between making music and hearing music is much the same as the difference between taking part in a game of golf and in looking at professional players on the moving picture screen. The flowers you raise in your own garden seem much dearer to you than those which bloom in the Nabob's greenhouse. Even the ability to master a little composition at the keyboard often gives keener pleasure than listening to a great symphony on the ether waves. Mind you, we find huge enjoyment in the fabulous electronic home devices which have put us in touch with the greatest music of the world. They are indispensable to our modern life. Yet they can never duplicate music we create ourselves. The kind of music that American music makers create themselves varies greatly. It ranges from the hill-billy group, playing the fiddle, the banjo, and the guitar on the cabin porch down by the branch, to the accomplished amateurs in a Park Avenue penthouse. It may come from an evangelistic group lustily singing gospel hymns, or it may come from a choir of perfectionists doing the "St. Matthew Passion." It may be created by a chamber music group on the college campus, struggling with Hindemith or Prokofieff, or it may come from a jive group whooping it up with a bunch of hep-cats. No matter how simple the piece you may play, the ability to play it gives you a sense of possession that is hard to describe. The piece is yours, and as Touchstone says about Audrey in "As You Like It," "An ill-flavoured thing, sir, but mine own!" the music that is all our own is always more personal and interesting than that of the other fellow.

Home is the place for music making. The magnificent musical training done in our public school system of America has fitted millions of boys and girls to form groups for home music. In a momentous address made for the Mary Gaston Barnwell Foundation in Philadelphia, Dr. Edward A. Strecker, eminent psychiatrist of the School of Medicine of the University of Pennsylvania, said:



MUSIC IN AN EARLY EIGHTEENTH CENTURY HOME
 From the painting, "Lady at the Clavier," by the famous Dutch master, Frans van Mieris (1689-1763).

"Our whole civilization and our whole concept of it, the thing that we speak of so loosely as our way of life, particularly in our own democratic civilization, depends for its very survival upon the existence and the continuance of the family as we know it.

"It was expressed much better than I could ever hope to express it in the noble language of Mr. Justice Birdseye in a New York State Supreme Court decision of 1857 when Justice Birdseye said, 'The family is the origin of all society, of all government. The whole frame of government and of the law exists only to protect and support the family.' Let us never forget that."

The family can be brought closest together by working together. Its members are engaged in many separate interests. Music, however, may make a really marvelous common interest in which many join. Music, like family prayers, brings cohesion to the home. There are millions of homes in America in which music is not only an exciting incident but a regularly revered part of the domestic routine. Family singing, piano duets, solos on various instruments, and even string quartet performances contribute continually to the domestic harmony. *THE ETUDE* is receiving weekly photographs of family musical groups which give us continual assurance of the lofty aspirations, common sense, and sane judgment of our people.

The great present prosperity of teachers all over our country is

(Continued on page 501)

On Time Of Time

I have observed that Walter Gieseking plays pretty well in strict time and gives us the results ultimate. Is this the rule or exception, and how does he do it? The effect is particularly noticeable in the *Clair de Lune*. Thank you for any light you may shed on this question.

D. C. M., Canada.

Your observation is correct and Gieseking is right. May I refer to my paragraphs concerning the interpretation of Debussy in the May, July, August, October 1947, and February 1948 issues of *The Etude*. One must play Debussy's time of music, "not that of time," which is in perfect accord with his own dictum: "Look for discipline within liberty." How can it be done? Well, that's another story. A mathematical approach would lead you nowhere, for here we deal with an elusive system of compensation and adjustment which, when well calculated, will lead you on the right path, however, if you allow your sensitiveness to guide you safely toward the regime of controlled flexibility through which this exquisite music will bloom forth in all its atmospheric loveliness.

Stage Fright Again

When I discussed stage fright in the January 1948 issue of *THE ETUDE*, I certainly started something! Letters have come in showing me that I contributed to this unfortunate condition which plagues so many excellent artists, actors, or speakers. Better still, several correspondents actually volunteered to help; among them D. F. California, who sends the following: "I am a radio announcer and am trying to teach B. G. W., New Hampshire, attention to the method he used in curing his own extreme case."

I believe that stage fright has to be overcome the hard way, that is, by practice. The cure starts with the assurance that stage fright is a good sign of a sensible and alert mind. It is a sign of fervor. The point is to prevent the emotion from having a deleterious effect on the performance. This is accomplished not by psychology, but by common sense practice, repeating what one has to perform until it is second nature, until it is short, fool-proofing it. Then try it on a small audience—family or friends—and keep trying it, increasing the audience if possible. Between each test, brush up on rough spots or memory lapses. Learn to play for people, not for critics. For critics, the reaction is king; and you will bring up your instead of letting him out, and it will be turned into drama and sensitiveness in your performance."

Well, that sounds good, and this rehearsing ought to be profitable. Did not the great violinist say that he had to keep himself at highest pitch, and to play for an audience even if it's "If it's not in concert," he added. "It's before a few friends. If friends don't come in, I play for my cook." However, there are a couple of flies in the ointment. No. 1 fly: "Well, I'm not a member of the subcommittee to the test of musicality, and I have to try out performances of Opus 106, or the Prelude, Choral and Fugue? No. 2 fly: The cook. Where on earth can you



Correspondents with this Department are requested to limit their correspondence to One Hundred and Fifty Words.

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer,
and Teacher

lovely and poetic? Incidentally, Manuel de Falla lived for many years within the shadow of the Alhambra, and this marvel of Moorish architecture brought to him the inspiration for his *Nights in the Gardens of Spain*.

Now the remaining musical terms: With sharp contrasts of extreme violence and passionate tenderness; slowing down and vanishing away; almost inaudibly (as soft as ever possible); gradually coming out of the soft; augment the tone volume steadily while getting faster; then suddenly have in the value of a dreamy and icy landscape background; floating and muffled; like a ghost; vanishing far away, into shimmering moonlight rays."

ship, his dignified but always kindly attitude. We who heard him in person could identify any of his recordings among thousands.

Is it possible with the interpreters of today? I doubt it very much, for with a few exceptions, the actual trend which prompts too many virtuosos to treat the piano like a mirliton and to play faster and louder than anyone else can only produce a stereotyped brand of pianism from which individuality is banished. Paderewski, himself, was a poet and a man who sought the soul of his instrument, and to his inimitable interpretations of Chopin the following lines from the pen of a distinguished Uruguayan author may well apply:

"Soft lights . . . soft shadows . . . inciun
dremus . . ."

Under the starry veil of nocturnal silence
The lyrism blends with the incalculable mystery,

And in an ecstasy replete with fragrant sighs

Ascends in tender cadences, eternal harmonies,

Vanishing far away, into shimmering moonlight rays."

—Editor's Note.

The Flatterer

After my Recital for Young People from Eight to Eighty at the Music Hall in Detroit, a bevy of children hung around the artist's room in order to get their pictures taken. I was asked, "What becomes of all these pictures?" I would, what becomes of all these pictures?"

"Like your playing real much," a little starry-eyed girl remarks. "You play better'n my brother, and he's taken two and a half years."

Now I've got the big head...

How You Do Play!

So said Shakespeare in "Henry VIII" (Second Act, Scene 3), to be specific. And it was Sophie Giedroyc who, in his preface to "Mile de Maupin," called for a protective wall to be erected around certain names, with a sign post: "Do not commit nuisance here." The author's name has been received:

"Like Beethoven very much and I am studying the 'Pathétique' Sonata; but I am disturbed by something I read in a newspaper. Benjamin Britten, in the English column, said, 'about Beethoven: 'Let's face it; it was very soppy music.' What do you think?"

—(Miss) E. J. W., Michigan.

What do I think? I think: Beethoven's immortal name cannot and will not be hurt by this ill-mannered utterance from a publicity seeker. If Beethoven were alive, his opinion about the British music would likely be that very same one (though worded in more disguised fashion).

Now I want you to use your judgment, to think in terms of respective values and of who says what.

Then you can draw your own conclusions.

At New York's great Radio City Music Hall, which sets the standard for America's specialized entertainments, choral activities are in charge of a woman, Kay Holley, pianist, conductor, teacher, selects and trains the twenty-five male singers who form the permanent Radio City Music Hall Glee Club, and the twenty female vocalists who sing for such programs as recordings, choral ensembles, Second oratorios, Alexander Siloti, Musical Director of the Music Hall. Miss Holley is responsible for the entire vocal part of the show. Born in Aiken, South Carolina, Miss Holley asserted herself at the age of four by playing everything she heard and singing in perfect pitch. Her father, an able pianist, taught the child and soon took her to Columbia, for studies with the late Dr. Henry Bellmann, eminent teacher, at one time Dean of The Curtis Institute, and popularly known as the author of "The Royal Road." Dr. Bellmann, recognizing the unusual talents, taught her, and allowed her, at the age of four and a half, to embark on small local concert tours which she played with the aid of a pedal box. At five, Walter Damrosch engaged her in his music bistro, box. At five, Walter Damrosch engaged her in his music bistro, box. At eight, Walter Damrosch brought her to New York, where she and at eight, Walter Damrosch brought her to New York, where she was played by Alfred Hoffman and Ernest Hutchison. She won a scholarship at the Juilliard School but became too young to be admitted as a regular student, so was given a special class of one, with Dr. Hoffman and Oscar Wagner. During the summer, she continued her studies at Chautauqua. At that time, she was ready to begin her career. Since it was necessary for her to obtain work while in New York, she took in the first opening that offered, that of an amateur in vocal solos. Before long, she found herself engaged in a series of musicals to singers, rounding out general accompaniment with instruction in piano, theory, harmony, sight-singing, and musicality. She was engaged as solo and choral coach, working on a typewriter, from opera to popular songs, and organizing quartets, sextets, and octets for special performances. In 1943, Miss Holley was rewarded by a call to Radio City Music Hall. In the following conference, Kay Holley tells readers of *THE ETUDE* of the value of glee club work.

A Conference with

Kay Holley

Associate Director, Radio City Music Hall Glee Club

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST



Photo by Bruno of Hollywood

KAY HOLLEY

rhythm, regardless of tune or words, and beat, beat, beat! If intervals bother you, work at intervals—learn to know and to recognize them; practice thirds, fourths, fifths; let melody and "feeling" go, while you concentrate on rhythm and slurring intervals. Then

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to learn and to thoroughly understand more music. "The choral singer needs to manage his voice (which voice) which should be kept forward, brilliant, and well-received, with a good even scale and no breaks between the various registers of range; he needs to read music fluently, and, especially, to sing it well, falling along with others. After this, he gives his attention to the interpretation and directions of his group director, and fares well. Only one special point needs emphasis—diction. Whether you sing alone or with a hundred others, remember that the song is lost if the words are lost. Clear, firm, understandable (and understandable) diction is the very soul of great singing. I have one system of diction to recommend—each song is built according to its own language. In *legato* passages, for example, syllables are carried over, and consonants (especially M's and N's) are held. In bright, fast numbers, normal speech diction becomes a little easier, perhaps, with every consonant clipped and definite.

The Director's Problems

"So much for the singer himself. The choral leader, or director, has his own problems, the chief of which, I believe, is the realization that his job is to act as the hub, or pivot, about which every beat of the musical work must turn. The stick-waving action of a choral leader are the least of his problems; success or failure depends on the knowledge of piano, theory, harmony, and a thorough knowledge of composition, and of course, of the English language. This leader, I think, must possess a better-than-average knowledge of piano, theory, harmony, composition, and orchestration (the frequently needs to make his own arrangements), and an ability to read music—any kind or style of notes—as fluently as he reads a page of printing. (Continued on Page 302)



THE FAMOUS RADIO MUSIC HALL GLEE CLUB
Kay Holley at the piano.

Music and Culture

An Entirely New Motion Picture Experience!

The History of "La Traviata"

ALEXANDRE DUMAS (1824-1895), famous playwright known as "Dumas, fils," was the son of Alexandre Dumas (1803-1870), one of the greatest French novelists of all time. The younger Dumas, as "Dumas, fils," Dumas, père wrote "The Three Musketeers," "The Count of Monte Cristo," "The Man in the Iron Mask," and other famous works for his father. Alexandre Dumas, fils, is known principally for his famous drama, "La Dame aux Camélias" ("The Lady of the Camellias"), which was first published as a novel in 1848. When the play was put on a stage in 1852, the English stage the drama was known as "Camille" and the star role was the ambition of every leading actress of the period.

The play created such a furor that Giuseppe Verdi, then a young and unknown Francesco Maria D'Agata wrote a special libretto for "La Traviata" ("The Lost One"). The opera, due to its numerous graces of performance, was a fiasco when first given at the Fenice Theatre in Venice, March 6, 1853. One year later it was again produced in Venice and became recognized as one of the greatest works of the Italian master. It was given successively in London, May 24, 1856; Paris, French premiere, June 25, 1858; New York (Academy of Music), December 3, 1856. An interesting feature of the opera is that it usually is set in the period of the day, although at its second production it was set in the period of Louis XIV and costumed accordingly. Patti, Sembrich, and others sang it in contemporary dress.

While "Oreto" and "Falsista" represent Verdi's highest musical attainments, the melodic inspiration in "Traviata" is distinctly original and exceptionally beautiful.

The film version represents a departure, in that the story is told in English and the operatic scenes are given in Italian. The scenic production is superb, and the singers are exceptional.



I

Alexandre Dumas, fils (Massimo Serato) and Giuseppe Verdi (Nerio Bernardi) visit the grave of Alphonse Plessis (Dumas' inspiration for "Camille").



II

Alexandre Dumas, fils and Giuseppe Verdi discuss the carefully kept diary of Violetta's life in her mansion in Paris.

The Story of "La Traviata"

ACT I opens in the midst of a gay party in the palatial home of Violetta Valéry (*La Traviata*), who is living a dissolute, giddy life of pleasure in Paris. Her suitor, a young man of fine family, irresistibly attracted to Violetta, has fallen deeply in love with her. She is greatly moved and confesses for the first time the higher meaning of love, as ill with the first suggestion of lung disease, she feels the need of his support.

Act II. The scene is in a villa in the suburbs of Paris, to which Violetta has removed. Alfredo leaves Paris for a visit to the country. Violetta, however, does not share his repose and tries to persuade Alfredo that she is ruining his son's career as well as that of Alfredo's sister, whose fiancé, a wealthy young Parisian, threatens to break the engagement if Alfredo does not give up Violetta. He implores her to renounce Alfredo. This she agrees to do, and departs for Paris. Alfredo returns and is broken-hearted when he finds Violetta's note to him. Refusing to listen to his father, he follows her to the villa. They are soon joined and act, in the Parisian salon of a friend of Violetta's. Alfredo finds her under the protection of Baron Dorophil. Unaware of the sacrifice she has made for him, he condemns her violently and flings at her feet his winnings at the gaming table. His father arrives and reprimands him for insulting Violetta, whom the elder Germont is learning to admire.

Act III. Violetta, affected by her life tragedy, is in a state of semi-delirium. She is visited by her suitor Alfredo, learning that his father had urged Violetta to leave him, hastens to his bedside to implore her to become his wife. This brings a supernatural joy to the dying Violetta, who expires in Alfredo's arms as the curtain falls, concluding one of the most touching tragedies in operatic art.



III

The famous ballroom scene from "The Lost One" in which Alfredo (Gino Mazzetti) meets the lovely Violetta (Nelly Corradi).



V

Alfredo and Violetta revel in the beauties of nature at Violetta's country home, on the outskirts of Paris.



VII

Violetta in despair writes a letter to Alfredo, stating that she is in love with another, although actually she is still devoted to Alfredo.



IV

In this scene at Violetta's home Alfredo declares his eternal devotion to her.



VI

The Elder Germont (Manfredi Polverosi) implores Violetta to give up his son, stating his objections very severely.



VIII

Alfredo follows Violetta to Paris. After learning that his father urged her to leave him, he rushes to her death bed, begging her forgiveness.

Musical Enchantment On Modern Records

by Peter Hugh Reed

Debus: *Brigg Fair*; Sir Thomas Beecham and the Royal Philharmonic Orchestra. Victor set 1206 or DV-14.

Frank: *Rédemption—Moreau Symphonique*; Désiré Defauw and the Chicago Symphony Orchestra. Victor disc 120187.

Grieg: *Piano Concerto in A minor*; Oscar Levant, Efrim Gruber, and the Philharmonic-Symphony Orchestra of New York. Columbia set 741.

Grieg: *Peer Gynt Suite No. 1*; Eugene Ormandy and The Philadelphia Orchestra. Columbia set MX-291. Kabalevsky: *The Lieutenant*; Efrim Kurz and the Philharmonic-Symphony Orchestra of New York. Columbia set X-255.

Lalo: *Symphonie Espagnole*; Yehudi Menuhin and Orchestra Colonne, Jean Fourest, conductor. Victor set 1207.

Debussy: *Fairie* is a dappled, poem based on an old Lorraine folk tune. It is an enchanting pastoral, "redeeming of the English countryside," of which the writer has never tired. The performance by Beecham is one of discernment and affection. The orchestral interlude from Frank's oratorio, "Redemption," is music of depth and meaning, not calculation, rather than of dexterity in his performance.

Levitt's traversal of the familiar Grieg Concerto does not challenge the splendid Gleseking performance, being without decision of character and almost too sentimental. And Ormandy's "Peer Gynt" is more efficient than subtle in mood. Familiarity with the Beecham version leaves us unwilling to be wowed by better recordings.

Strauss: *Heideleben*, Op. 40; Fritz Reiner and the Pittsburgh Symphony Orchestra. Columbia set 748.

Strauss: *Rosenkavalier Suite*; Eugene Ormandy and the Philadelphia Orchestra. Columbia set 742. Tchaikovsky: *The Sleeping Beauty* Music from the Ballet; Ludovic Stokowski and his Orchestra. Victor set 1205.

Tchaikovsky: *Symphony No. 4*, Op. 36; Eugene Ormandy and The Philadelphia Orchestra. Columbia set 730.

Straovsky: *Divertimento from the Fairy's Kiss*; Igor Stravinsky and the RCA Victor Orchestra. Victor set 1202.

Milford: *Symphony No. 1*; Columbia Broadcasting Orchestra, conducted by Darius Milford. Columbia set 704.

Ravel: *Concerto for Piano*; Leonard Bernstein (pianist and conductor) with the Philharmonic Orchestra of London. Victor set 1209.

Ravel: *Rapsodie Espagnole*; Serge Koussevitzky and the Boston Symphony Orchestra. Victor set 1200. Rimsky-Korsakoff: *Antar Symphony*; San Francisco Symphony Orchestra, Pierre Monteux, conductor. Victor set 1208.

Schumann: *Piano Concerto in A minor, Op. 51*; Rudolf Serkin, Eugene Ormandy, and The Philadelphia Orchestra. Columbia set 734.

Milford wrote his symphony in 1930 after the outbreak of World War II. The work was commissioned by the Chicago Symphony for its fiftieth anniversary in 1940. This is one of the French composer's finest works. In the three fast movements the impetus is wholly creative and spontaneous; the melodic material consistently distinguished. Only the slow movement, with its emotional gravity, suggests war-thoughts. Both

excesses—an admirably forthright interpretation of a much glazed score. It is undoubtedly the best version available at this time.

Stravinsky's ballet music is based on melodies of Tchaikovsky but few will recognize them. For the composer has treated them in a dry, angular manner, which becomes quite fascinating, however, in repeated hearings.

Puccini: *La Bohème*; Birthe Søsaa, Richard Tucker, Francesco Valentino, Mimi Benzell, Salvatore Baccaletti, George Cehovsky, Nicola Moscova, Metropolitan Opera Chorus and Orchestra, Giuseppe Antonioli, conductor. Columbia set OV-27.

The recording was made in the Metropolitan Opera House. The performance is fairly representative of what is heard these days in that famous hall. The cast is uneven though *gracious*. Søsaa is a lovely *Mimi*, more personal and affecting in the third and fourth acts than in the first. Tucker has a pleasing voice, but sings almost too cautiously. Those who know

performance and recording are satisfied. Ravel's *Piano Concerto* is substituting new, with some jazzy elements in the opening and closing movements. Bernstein plays in brilliance and the recording is of matched brilliance. The composer's *Rapsodie Espagnole* is vividly colorful and rhythmically fascinating. The work has always seemed to this writer to be a violent crossbreed with the Spanish in the composer's *Romeo and Juliet*. Its orchestration a more engaging study in virtuosity effects.

Rimsky-Korsakoff's "Antar" is more of a tone poem than a symphony. It is a sort of Berliozesque symphonic poem in a more colorful style. Like "Schéhérazade," it is impressionistic and fantastic, full of tonal splendor and orchestral coloring. The performance is an efficient one.

Serkil's poise and consistently beautiful tone (so splendidly recorded) make his performance of the Schumann concerto most appealing. The Vienna-trained pianist has the true "feel" of the music. And Ormandy backs him with as fine an orchestral accompaniment as exists on records. Excellent recording.

Strauss: *Heideleben*, Op. 40; Fritz Reiner and the Pittsburgh Symphony Orchestra. Columbia set 748.

Strauss: *Rosenkavalier Suite*; Eugene Ormandy and the Philadelphia Orchestra. Columbia set 742. Tchaikovsky: *The Sleeping Beauty* Music from the Ballet; Ludovic Stokowski and his Orchestra. Victor set 1205.

Tchaikovsky: *Symphony No. 4*, Op. 36; Eugene Ormandy and The Philadelphia Orchestra. Columbia set 730.

Straovsky: *Divertimento from the Fairy's Kiss*; Igor Stravinsky and the RCA Victor Orchestra. Victor set 1202.

It is doubtful that those who own Ormandy's version of *Heideleben* will turn to the new Reiner set, though the latter performance reveals some appreciable优点.

Sergeyev: *Divertissement*, the Latin Choral Society and Special Chair, the Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor set 1204. Rimsky-Korsakoff: *Antar Symphony*; San Francisco Symphony Orchestra, Pierre Monteux, conductor. Victor set 1208.

Those who know the earlier performance by Beecham and find it more satisfying than the recent Columbia, directed by Sergeyev, will be interested in the present recording. Beecham's treatment of this famous score is more imaginative and inspired than Sergeyev's. His fine rhythmic control, dynamic levels of expression, and orchestra reveal a more searching musicianship. Though the recording is not so brilliant as in the earlier version, it is more balanced and better balanced. Neither set has an ideal group of soloists—our returns to Sir Thomas' earlier version for the best soprano, contralto, and bass. Yet, the soprano and the tenor here are more appealing singers than those in the Sergeyev set, and the other two possess pleasant voices. It is in the choruses where Sir Thomas' mastery is most apparent—take, for example, *For Una, I'm a Child* in *Born, Hero, King*, for which rare artlessness and resiliency. Indeed, (Continued on Page 470)



HERTA GLAZ

Glaz's *Ruddigore* will miss the latter's inflections of text and his more spiritual treatment of the music. Valentine's *Marcello* is on the heavy side, while the *Musetta* of the young American soprano, Mimi Benzell, is competent. The rest of the cast are thoroughly capable. Where this set falls down in my estimation is in the orchestral direction, which is more admirable in pace than spirit. A not too formidable rival to the Glaz-Albanese set (Victor 518-19) unless one is swayed by the Metropolitan's name!

Handel: *The Messiah*; Eileen Suddathy (soprano), Marjorie Thomas (contralto), Eddile Nash (tenor), Treble Chorus, the Laton Choral Society and Special Chair, the Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor set 1204. Rimsky-Korsakoff: *Antar Symphony*; San Francisco Symphony Orchestra, Pierre Monteux, conductor. Victor set 1208.

Those who know the earlier performance by Beecham and find it more satisfying than the recent Columbia, directed by Sergeyev, will be interested in the present recording. Beecham's treatment of this famous score is more imaginative and inspired than Sergeyev's. His fine rhythmic control, dynamic levels of expression, and orchestra reveal a more searching musicianship. Though the recording is not so brilliant as in the earlier version, it is more balanced and better balanced. Neither set has an ideal group of soloists—our returns to Sir Thomas' earlier version for the best soprano, contralto, and bass. Yet, the soprano and the tenor here are more appealing singers than those in the Sergeyev set, and the other two possess pleasant voices. It is in the choruses where Sir Thomas' mastery is most apparent—take, for example, *For Una, I'm a Child* in *Born, Hero, King*, for which rare artlessness and resiliency. Indeed, (Continued on Page 470)

Critical Literature

"The Art of Judging Music" by Virgil Thomson. Pages, 315. Price, \$4.25. Publisher, Alfred A. Knopf, Inc.

Musical criticism has been literature for many a year in all of the countries of Europe. Our early American critics, from the days of John Sullivan Dwight (1813-1859) and Alexander Webster Thayer (1817-1867) have frequently been scholarly, sometimes pedantic, sometimes pretentious, sometimes poetic, and often very unusually factually correct and informative. This does not take into consideration the cascades of amateur trash which has been poured out by some American newspapers who have condemned, supporters and retired courtiers included, critics. Nor does it include the rank amateur who frequently seem to be writing the ravings of one person, and that one the critic himself. The critic is not hired to do mere fine writing, but to make clear to as many readers of the newspaper as possible what went on at the musical performance, supplemented by understandings historical, biographical, and technical. A good historical, critical, and technical study of musical criticism regarding that performance, I daresay, would give to your reviewer, "The critic know so much more about the performance than I did that I couldn't make out what was talking about." The critic in that case was a college sophomore who had recently mastered *Chopin* studies.

James Gibbons Hüneker, the first editor of *Tantrum* selected by Mr. Presser, set a style of criticism as distinctive in its way as that of George Bernard Shaw. Properly used, it is ideal musical criticism should be sustained with the grace of a poet and the accuracy of a scientist.

Mr. Thomson is a composer in the modern mode whose works have been attracting wide attention and some abuse. In his criticism he is sound, stimulating, and always interesting. It presents scores of different musical aspects from his widely discussed compositions in the *Heideleben*, which may well be studied now as aspire to become distinguished critics. He has given us two hundred and thirty-five samples of his opinions and has embodied a vast amount of musical information in the book. It is an excellent reflection of the musical picture in New York during World War II and the following days of confusion. Whether you like Mr. Thomson's music or not, you will certainly like his book.

RUSSIAN MASTER

"Stravinsky. His Life and Work" by Eric Walter White. Pages, 192. Price, \$3.75. Publisher, The Philosophical Library.

One of the most brilliant stars in the Russian musical firmament, Igor Fyodorovich Stravinsky was born at Oranienbaum on the Gulf of Finland, June 18, 1882. His father was a bass singer at the St. Petersburg Imperial Opera and his mother was a distinctly musical mother. He was a brilliant pianist from his childhood, but it was not until he was nineteen and came under the influence of Rimsky-Korsakoff that he decided to devote himself to musical composition. He studied theory and composition for many years with Kalafati and with Rimsky-Korsakoff. He was twenty-six when his first *Symphony* was produced in St. Petersburg. It followed a more or less conventional academic line, but not until 1910, when the great ballet impresario Diaghileff induced him to write the music for "The Firebird," that Stravinsky's genius burst with pyrotechnic brilliance upon the world. This was followed by the incandescent "Petrouchka," "The Rite of Spring," "Petrushka," "Le Sacre du Printemps" (which, in 1913, immediately stirred up a storm in the world of musical criticism. But Stravinsky had established himself as one of the greatest figures in the musical world of his time.

Since the Russian Revolution in 1917 Stravinsky has been an exile. In 1934 he became a naturalized Frenchman, but more and more of his time was spent in the United States of America, where his works appeared with increasing frequency and where his services as a virtuous pianist and as a conductor were in great demand. Mr. White's story of this great musical genius is

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE MUSIC MAGAZINE at the price given on request of cash or check.

by B. Meredith Cadman

graphic and picturesque. The book is illustrated with pictures relating to Stravinsky's volatile life and works.

EMINENT LITERARY FIGURE ON MUSIC

"Romain Rolland's Essays on Music" by Romain Rolland. Pages, 85. Price, \$2.25. Publisher, Allen, Lane and Heath.

This collection of extracts from his essays, with an introduction by Dr. Paul Nettl, is a good study of the life of Holland as one of the dominating literary figures of our time, he is also a musician and musicologist of high ability, excellent training and great sensitivity. Born in 1868 at Clamecy, he was educated at the Ecole Normale Supérieure in Paris and at the Ecole de France in Rome, where he received the degree of Doctorate before Lully and Scarlatti. His thesis was upon opera in France before Lully and Scarlatti. He became President of the Music Section of the Ecole des Hautes Etudes Sociales and lecturer on musical history at the Sorbonne. He wrote many novels, dramatic monologues and plays which won him the Nobel Prize in literature in 1915. His inclination, however, has always been toward music, and he has made it his life's work. In 1926, moving aside his own interest in the arts, he turned to music, and has written eloquently described by any discerning writer, Lanier's famous statement, "Music expresses all the emotions of the human heart; nothing on earth is so suited to make the sad misery, the merry sad, to give courage to the despairing, to make the proud humble, to lessen envy and ill will; music," has been an inspiration to millions. Your reviewer found the work interesting from cover to cover and recommends it cordially to church musicians of all creeds.

MUSIC AND THE REFORMATION

"Luther and Music" by Dr. Paul Nettl. Translated by Frida Best and Ralph Wood. Pages, 174. Price, \$2.25. Publisher, The Muhlenberg Press.

Readers of THE ETUDE are familiar with the many articles contributed by Dr. Paul Nettl and will be pleased to welcome this interesting work upon Martin Luther and his music. Dr. Nettl, a member of the Presbyterian Church, has written without religious bias of any kind one of the best descriptions of the whole musical picture in the fifteenth, sixteenth and seventeenth centuries. Luther's firm grip on music in the service of the Church, as well as his own interest in the arts, have made him eloquently described by the author of a musical genius, Jean Christopher. Notwithstanding this, we find him, as early as 1926, moving aside his own interest in the arts, to write a life of "Mahatma Gandhi."

Recognized as one of the greatest musicologists and



ROMAIN ROLLAND

A SHORT HISTORY OF MUSIC

"Our Musical Heritage" by Curt Sachs. Pages, 400. Price, \$5.00. Publisher, Prentice-Hall, Inc.

Curt Sachs, eminent musicologist who came to America from Hitler rose to power, has written a different kind of history of music, in that it has little to do with the lives of the composers but is rather a study of the music itself. One-half of the work is given over to a masterly study of music prior to 1900. Some sixty pages are devoted to music from the time of Wagner and Brahms, up to and including music of this day. Dr. Sachs has a lucid and engaging style. The book is illustrated with contemporary cuts of real significance.

MUSICAL CHATTERBOX

"Music For The Multitudes" by Sidney Harrison. Pages, 328. Price, \$3.50. Publisher, The Macmillan Company (Michael Joseph, London).

A century ago the English "Chatterbox," an enteraining companion about this and that and everything that could interest a child, was the Christmas delight of little folks in many parts of the world. Mr. Harrison's book is a genial "look around" at the subject of music, when music (Continued on Page 501)

RECORDS

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator



Shall I Major in Music?

A LONG-VIEW SUGGESTION FOR GIRLS AT
COLLEGE

As Consultant in Music for Stephens College, Columbia, Missouri, I am often asked by young women students, "Shall I major in music?" When I counter with "Are you interested in music more than anything else?" the answer usually comes back, "No, I enjoy music but my interest is almost equally divided between music and . . . (for biology, sociology, chemistry, or anything else)."

When again I ask, "Do you plan ultimately to earn a 'living' through your major, or to pursue its study intensively for many years?" a swift, frank reply follows: "No, of course not. I expect to marry and raise a family—*one should* specialize in something else."

Then I observe: "Let's assume that you have worked diligently at your major through the college years—you may marry—bring up a family—reach the age of forty or fifty—then to your great chagrin, grow up in a school, your husband and your home in a basement, seeme, but unsatisfying, your friends and projects no longer stimulating, the externals of your life—bridge, teas, shows, trips—stale. You are suddenly frightened. Life is empty—living has lost its savor. What of the bleak years to come? Your 'holy discontent' threatens to become real. You have no escape. Only one, I think, through your creative development of your skills and talents. You examine these. What training have you had? Oh, yes, an A.B. degree in English or Mathematics. You can't turn to Proust or Algebra at forty-five. Bitterly you throw these into the discards. You are at a loss. You are frightened. With those college subjects you wouldn't want it! As for experiment, research, further academic study, phewy! You wouldn't consider them. You'll be a lucky lady indeed if at that age you discover some latent, undeveloped creative potentialities to stave off maladjustment."

Well, let's say you chose some branch of music—piano or voice—as your major in college. You weren't exceptionally talented but you loved it, had good feeling, and built up a fairly solid foundation in it. Years of domesticity somehow crowded out practice, performance, and development; but now at forty for that good early training comes to your rescue by opening up an engrossing vista of many years of giving pleasure to yourself and others, of fascinating creative work, of

middle age through their music. I know of none who were made happy by "math" or zoology or even nursery training after forty-five!

Shop-Talk

Piano teachers at colleges and universities have lately come in for some severe criticism. To be sure, the indictments are by no means general, but enough letters have reached this department to warrant some question.

Are college instructors, even with their A.B.'s, M.A.'s, M.L.s and M.M.s competent teachers?

Are too many of them really interested in their own careers? Are they frustrated concert pianists from well-known music schools, who not only have no real interest in teaching but are without adequate pedagogical training? Does the fact that they are assured of their clientele and salaries tend to lessen their effort and interest in the welfare of their students? Are their chair-warmer? Are they so concerned with passing their students for credit or "getting them by" curricular requirements that the important fundamentals of music study, the inspiration, stimulation, release, fun, and the overall development of repertoire, interpretation, technique, sight reading, are lost in the shuffle?

Here are samples of the complaints: "My gifted pupil is not getting what she wants on her piano work in college, and I am much concerned about her. She is brilliant in her work—an all 'A' student. Why don't we have more teachers at college where our advanced, talented students may continue their progress? In all our region there is not one college piano teacher I consider competent for our young people."

"I am a music major and music-dependent. I've been working hard at the University this year, but don't feel that I've accomplished a great deal. Something about the teaching and the atmosphere here seems to warp one's ambition and talents. The interest of my teacher—a fine concert pianist—lessons week by week. He seems wrapped up only in his own playing."

"These are serious accusations. But I think them over and over again, and I am sure that the music in an academic music department. We all know the pressures of extra-curricular studies and activities in college curricula. These are unmitigated miseries, yet resourceful teachers find ways of circumventing even such obstacles. It is my opinion that we need better prepared and more vitally interested college piano teachers, as well as more intelligently required in applied music courses. There are three ways to do this:

- (1) Let universities provide more substantial, adequate teacher-training methods. I know only two colleges offering acceptable normal courses—which is an appalling situation indeed.
- (2) Let colleges offer adequate salaries to applied music teachers, and put piano teachers on equal academic footing with faculty members of other departments.
- (3) The inhuman teaching schedules prevalent in many colleges must be reduced. Instructors cannot "deliver the goods" with a load of thirty or more hours per week."

Master Lessons

Some of us have been looking with a critical eye at the "Master Lessons" which appear from time to time in THE ETUDE. One young student writes to complain that some of them "beat around the bush too much and don't give us enough of a lesson." . . . Is this true?

Should three-quarters of the precious "lesson" be devoted to facts about the composer, which can be found in Grove's or in my biography, or to sentimentalities about the teacher? Is there any place for this?

For long years I have taught music to many women from thirty-five and up. I am convinced that an astonishing number of them have found at least a partial solution to the difficult adjustments and conditions of

WHAT urges me to write this little article is the frequent discussion that one hears in musical circles and studios about the right or wrong tempo which this or that artist or student uses. One often hears a certain violinist critic for his unprecedented speed in waltz movements, customarily heard in slow motion. One hears talk about traditionally fixed tempo in classical Sonatas. "Authentic" editions are cited to support the arguments. The futility of most differences of opinion is realized when it is understood that a tempo is not a fixed speed, nor a rigidly consistent pace, but an integral part of the entire conception of a composition, dependent on the temperament of the artist, the breadth of his phrasing, the intensity of accentuation, the volume of his tone, his tempi, and his dynamics.

With the increasing search for authenticity in interpretation, many a young artist today submits himself rather slavishly to certain tempo as indicated in structural editions. These lead one to think that a tempo is a fixed speed; that to be authentic, all he needs to do is to follow the metronome mark, as indicated by a celebrated interpreter in his printed editions or recordings, or, better still, by the composer himself. Although all such records are useful and interesting, the young artist should guard himself against copying them blindly.

That a tempo is not a fixed speed that can be numbered is well known. The constant metronome number is proved by the great divergence of interpretation among great artists, and even by the change of heart that is often noticed in one artist playing the same composition from year to year. Some artists have recorded the same composition twice, at an interval of only a few years, with a very noticeable difference in the tempo.

Significant Discrepancies

The sense of tempo is not controllable by a machine. Time is a fluctuating pulse; not a dogmatic number-of-speed. Not even the greatest composers themselves were completely certain as to the tempo of their own works. Consequently, the tempo in which they themselves gave their interpretation, cannot be taken as absolute and unchangeable prescriptions. Mr. Tovey, the great English musicologist, relates in his edition of the Beethoven Sonatas how Beethoven, after having marked his Ninth Symphony at a speed of 126 for the first movement, found it necessary to change his tempo. This change was so astoundingly great that he was compelled to change his time signature. He then found his way into print. Mr. Schaufler (Page 180) further records a conversation between Sir George Henschel and Brahms in which Sir George asked Brahms whether he should follow his metronome markings accurately; upon which Brahms is said to have replied: "So far as my experience goes, everyone has later repeated of the figures he has given out."

What then are some of the criteria for the correct speed?

The Sense of Tempo

by Jan Chiapusso

Well-Known Piano Virtuoso and Teacher

Jan Chiapusso, distinguished Dutch pianist, has established himself as one of the foremost artists and teachers in the world. He toured all the important musical centers of Europe and the United States, following which he has become a leading pedagog of the Middle West. His previous articles in THE ETUDE have been most helpful to teachers and students alike. Dr. Chiapusso is a member of the faculty of the University of Kansas.—EDITOR'S NOTE.

acter of the time values here specifically expressed as two-four, must be treated with slow and measured speed: That is, with a steady regularity and in as slow a tempo as can honestly reflect the flow and melancholy expression of the phrases. It must be remembered that the Italian tempo terminology generally applies to the time value given. This rule, however, can be violated. The character of *Adagio Molto e Mesto* is easily changed to an *Andante* by the addition of a "stop" more convincingly than the division in two quarter notes. If a phrase is divided by four slow pulsations, it naturally will seem much slower than if separated by two slow beats. Just imagine yourself dividing this quartet movement in two: the order to maintain the character of the *Adagio* is lost. The beats would have to be so far apart that their rhythmic pulsation would be lost. One therefore would be forced to increase its speed; but by so doing, one undoubtedly would lose the intended character. It seems, therefore, that the two-fold signature should be interpreted as four-eights.

A similar case of a highly problematic time signature is found in the *Adagio* of Op. 111. If the *Adagio* Lento, *Andante*, *Adagio* *Con Andante* were applied to nine conductor's strokes (thirteen-sixteens being the time signature), the tempo would drag insufferably. Here the *Adagio* is undoubtedly intended for the three beats. The term, *Adagio Molto Scopile*, is slightly ambiguous, as *Molto* might refer to *Adagio* as well as to *Scopile*. From the sinuous character of the music it appears to refer to both.

Seek the Basic Tempo

Another criterion for the correct tempo is in finding a basic speed for the various themes of a movement. In thinking the composition of a work is indeed taken into account, one may seek a suitable tempo for the work, or one may seek a tempo suitable for the character of the movement; but this does not always fit the mood of the other themes. If one can feel the average tempo with equal conviction on one theme as well as on another, then one may begin to believe that one has found the basic tempo suitable for the entire work. One need not think that this basic tempo must be kept metronomically rigid. There are times between the basic tempo and the second themes of a Sonata movement that are often necessary to bring out the character of the themes. Beethoven's Sonata, Op. 7 furnishes an interesting example of this case. The marking is *Molto Allegro e con Brio*; literally, "very gay with speed." *Allegro* and *brio* both mean literally "gay" as well as "fast." The time signature is six-eight. Against this speed there is a marked contrast in the beats per measure. The problem here is to find a tempo that suits the opening theme as well as the second theme (Measure 60), and also the difficult closing theme at Measures 111 to 126. Suppose one chooses a metronome speed of 120 per 3 eighth. This tempo would at first resemble an *Allegretto*, if applied on the opening theme, and would have a dulling effect upon it. At the time it would no longer be *Molto Allegro e con Brio*. It seems, then, that



JAN CHIAPUSSO

“MUSIC STUDY EXALTS LIFE”

Let Music Help Make the Peace

by Doron K. Antrim

Man's weapons of death in war, in themselves as harmless as anything else, may be put into operation by a thought drawn from a human brain. This ETUDE concedes that peace in the world is an impossibility as long as the seeds of a militaristic spirit are sown in the minds of the youth of all countries. What Dr. Albert Schweitzer, the eminent German philosopher, which was discussed at length in our leading editorial for May, 1947, is the imminent need of mankind. The ETUDE cannot concede, however, that we are not ready to neglect to defend and support, as far as possible, a strong, up-to-date, progressive, patriotic spirit of our nation. To this and a similar force, call it what you will, of police or military might, will be an imperative need until the regeneration of the people of the world is secured. Men should be an unselfish people which did not remember the blood of its heroes in defending the ideals of its homeland. The sacrifices of our families, afflicted by war, in behalf of freedom, must never be forgotten.

True, the patriotic songs and hymns of all countries are not born of a militaristic spirit, as is Mr. Antrim claims, true. However, it is impractical and Utopian to imagine that in this hour of war, common songs such as "The Star-Spangled Banner," "The Marsellaise," or the hymns of a militant type will disappear for many decades to come. Katherine Lee Bates' magnificent hymn, "America, the Beautiful," (set to the music of Samuel Ward whose life story was told by Dr. EtuDE, p. 105) is a hymn of peace, of music, of music singing, of harmonies and melodic structure is overpowering and inspiring. "When sung by large groups it is overpowering in its grandeur. It bears a worthy and inspiring message of peace, of freedom, of brotherhood, of ideals, and broad objectives, such as our 'America' (My Country 'Tis of Thee), which is international melody, is likewise lofty in spirit and is entirely without any suggestion of militarism. The desire of a better life, peace, and freedom for all the world, is not born in the human mouth, but from the soul of a great and enlightened people, anxious to rid the earth of wars, through all practicable means, at the earliest possible moment. The music will have a signal part in the peace of tomorrow makes the importance of the art greater than ever. —Dr. EtuDE'S NOTE.

MUSIC and song have had a subtle but powerful influence on people for ages, particularly as applied to war, worship, and healing. From the earliest times, music has abetted war and goaded men to battle. We all know how the *Marseillaise* fanned the spark of the French Revolution into a flame. Few countries in history have had music as a major factor in their wars as have the United States and Russia. In so many wars, from the past war, *Two Thousand and One* countries were implemented to serve its goals; to impregnate youth with the Nazi ideology, to create hatred for Jews and Communism, to play up the idea of racial superiority, to inflame the war spirit, as propaganda in psychological warfare.

We didn't go so far in the war, but we did mobilize music for the home front by putting it into factories, by community sings; on the fighting front by bands, V-Discs and other ways. The vital music plays in war is universally conceded.

Music and Brotherhood

Why can't music be effective in promoting peace? It's a universal language. Songs have long proven their ability to sell ideas. They're now used via radio to sell soap and sardines. Why not use them to sell the idea of one world, peace, and brotherhood?

Already, groups are being taken in this direction. Our government has sensed the need of creating a better understanding of America, its aims and ideals, among nations of the world, and has set up two agencies for this purpose, one of which is the United Nations Educational, Scientific and Cultural Organization, with headquarters in Paris. The other is the Office of International Information and Cultural

music and artists from all the Americas, South American countries reciprocate by sending to us music and folklore from the various Latin-American capitals, which are then broadcast.

United States programs, with commercials deleted, are also sent abroad. Some favorites are the New York Philharmonic broadcasts, "Invitation to Music," "The Family Hour," and "The Hit Parade." The NBC International Division, under the direction of Fred B. Bates, shortwaves programs in eight languages. The number of letters from abroad concerning these programs, has doubled since the war. There's a lively interest in our music and our civilization.

Another way in which understanding between nations is being promoted, is by interchange of music and artists through good will tours. More of this is now going on between North and South America than ever before. A mother whose son attended the National Music Camp at Interlochen, Michigan, last summer, wrote to Dr. Maddy, Dr. Joseph Maddy, as follows: "Would it be a grand peacekeeper now if the Music Camp would include a certain proportion of gifted young musicians from foreign lands, learning lessons of cooperation and loyalty to something that transcends nation and race?"

This gave Dr. Maddy an idea. He has in mind the formation of an orchestra and choral group of many nationalities, and taking it on a good will tour of the world, singing and playing the songs of the nations. And when Dr. Maddy gets an idea, he generally goes through with it.

In addition to what is being done to mobilize music for peace, and there are hopefully many more things to remain to be done, the first and foremost is to remain in the hearts and battle-cry of our national anthems and patriotic songs. This is as important as taking the bias, half-truths, and intolerance out of our text books and histories, a consideration which has come before the United Nations.

National Songs Outmoded?

In this age, when the world must find a formula for peace, "or else," the majority of our national songs are outmoded. They are not geared to the pattern of "one world," but rather to a nest of ancient enemies. Sixty per cent of them are war, either a call to arms, as the *Marsellaise*, a battle-hymn song as *The Star-Spangled Banner*, or a warning to foes. Only to encourage "bombs (atomic) bursts" is it to come into play. The *Star-Spangled Banner*. Other objectionable features to patriotic songs are their stressing of nationality, superiority ("Germany Over All"), and isolation.

It would be well to set up a committee in UNESCO to look over the national anthems of the world and to suggest changes in words and music. Let the objection be made that this would then be submitted to the nation in question and revised versions made. Sometimes only a word or so need be altered. It is not too difficult for a skilled lyricist to change the words of a song. English deleted several verses of *God Save the King* because they were outdated and warlike.

The Star-Spangled Banner celebrates a victory over Britain, which should be deleted. Its battle-awhale and jingoism out of step with the times. Besides, it's out of step with our air. Controversy over this song has raged for years and it was not until March 3, 1931 that Congress reluctantly decided to decree it the national anthem. The words of this could be changed and the time retained if desired, although some would like to see it thrown into the discard. Parts of *The Star-Spangled Banner* are also quite objectionable. Its bass voice, Tom, Tom, the Piper's Son, its time's not particularly reputable, having derived from an English drinking song. If this song must be kept, let it become the special property of the armed forces, since it is plainly a war song, and let's have a national anthem that more truly reflects America.

International Songs

America the Beautiful would make a much better one and I'll wager if you put it to a vote of all the people, they would make it their first choice. *America the Beautiful* is sung over and over by our people because they like it. *The Star-Spangled Banner* is sung only on occasions that call for it. It's seldom if ever requested, at song festivals (Continued on Page 511)

MUCH has been written regarding interesting and uninteresting organ recital programs. There are all sorts of ideas as to why a program is good or why it is not good. Sometimes the idea of a program is blamed for the failure, but it is uninteresting. Then, too, there are狂想曲 ideas about the way the music is played, and the type of selections chosen. Some assume that generally organ recitals are well played, and consider the make-up of the program itself. Many of us can remember when people were critical of the fact that some composers were on programs too frequently. There were letters to the editor of one of our well-known organ magazines that much too much Vierne was played, as well as too much Bach; that there was not enough Bach; or that pre-Bach never should be played; and so forth. Perhaps they were right!

However, in the past there were many wonderful organ recitals given, which were appreciated by large audiences; and when one looks at organ recital programs of twenty-five years ago, he compares them with the programs of today, he is amazed at the advance that has been made in their make-up. I am sure that we have come up in the world a bit, musically. For instance, whereas, at that time transcriptions were in vogue, today we have practically none. Then one hardly ever found a chorale prelude in Bach, or anyone else for that matter, on an organ recital program; but today this would be nothing unusual.

Let us look at a program of the type that Clarence Eddy or Edwin B. Lemare would have played from 1915 to 1925.

Quotations to the Occasional Oratorio . . . Handel Sonatas, No. 1 . . . Mendelssohn Preludes to "Lohengrin" . . . Wagner Melody . . . Charles Dawes Toccata and Fugue in D minor . . . J. S. Bach Andante in D-flat . . . Edwin H. Lemare Will of the Wisp . . . Gordon Bush Nervin March and Chorals from "Dasnüşerli," Wagner

First, it is interesting to note that Mendelssohn was represented by one sonata, one prelude, and one chorale, (one Bach number included); and third, that there was plenty of color because of the Wagner transcriptions. Eddy and Lemare were really fine organists, and their recitals, played in such places as the Exposition Auditorium in San Francisco and the Auditorium in Chicago, drew tremendous crowds. One wonders sometimes if the organists who tried to play programs like this in our churches and auditoriums would not be filled again. The above program is well thought out, and has variety and appeal. It is very doubtful, however, if we could make a program of this nature at the present time. There are places where such a program is played, but with results not quite as mentioned later.

For many years a notable series of organ recitals was given in Philadelphia on Sunday afternoons in January by Ruth Kinder in Holy Trinity Church. These programs were presented. These recitals were models of their type in program building, and were attended by thousands. In the twenties Lynnwood Farnam played wonderful programs at many of the best organ music organs, records being sold in tremendous numbers. On the other hand, if all the transcriptions available for organ were recorded, I doubt if their sales would be anything like that of the music written originally for the instrument. Check up on the number of records of the *Fourth Psalm* by Rueckbeil (played by Biggs) which have been sold and the number of records of the Bach Chorale Preludes (played by Welsch). I have nothing against a first-class transcription; in fact I like to play some of them; but for the most part they have little place on good recital programs.

Programs of Merit

There are programs played today which are certainly worthy of study. These are the programs played each year in Carnegie Hall, Pittsburgh, by Dr. Marshall Bidwell, and which are published annually in book form. An enormous amount of music has been played in these recitals, and it is an excellent idea to study Dr. Bidwell's programs. He plays a so-called "popcorn" program on Saturday evenings, and on Sunday afternoons he plays a (shall we say) "heavy" pro-

Building Organ Recital Programs

by Dr. Alexander McCurdy

Editor, Organ Department

gram. At any rate, these programs are well-attended and have been for many years. The popular programs include many well-known pieces, and this is not to doubt on the Sunday program; there are few transcriptions. This program is taken very seriously in the community musical life. If there are readers who wish to see these programs, I suggest that they write to Dr. Bidwell and ask for a program.

One of my friends recently played the following recital in a large eastern city on a beautiful organ of modern design for an audience of one hundred people:

Prelude, Fugue and Chaconne . . . Buxtehude Chorale Preludes . . . J. S. Bach
(a) *Jesus Christ Our Savior*
(b) *Kyrie Eleison* (five voices)
Presto and Fugue in G minor . . . J. S. Bach
Chorale and Fugue . . . J. Brahms
Fantasia in F minor . . . W. A. Mozart
Variations on "Ideatitia." A. Schoenberg

The above thoroughly explored this program, which consisted of thought-provoking, beautiful music. There was much discussion regarding the new work by Schoenberg. For most people, I fear, this program would be "roast beef for breakfast, dinner, and supper." One could not expect that this program would be well received by most audiences; for as one individual expressed it, "That program is caviar to the masses." However, it was beautifully played, and of course a program such as this does have its place.

For many years a notable series of organ recitals was given in Philadelphia on Sunday afternoons in January by Ruth Kinder in Holy Trinity Church. These programs were presented. These recitals were models of their type in program building, and were attended by thousands. In the twenties Lynnwood Farnam played wonderful programs at many of the best organ music organs, records being sold in tremendous numbers. On the other hand, if all the transcriptions available for organ were recorded, I doubt if their sales would be anything like that of the music written originally for the instrument. Check up on the number of records of the *Fourth Psalm* by Rueckbeil (played by Biggs) which have been sold and the number of records of the Bach Chorale Preludes (played by Welsch). I have nothing against a first-class transcription; in fact I like to play some of them; but for the most part they have little place on good recital programs.

Just what constitutes a good program? The first principle of a good program is that it be well prepared and well played; the second, that the music be good; the third, that the program be varied. It is not necessary to entertain an audience, but we must play something interesting at all times. Here is one conception of a good program which should appeal to musicians and laymen alike:

Sinfonia, *We Thank Thee, Lord* . . . Bach



LYNNWOOD FARNAM, A.R.C.M., A.R.C.O.
(1885-1930)

Noted Canadian American organist and teacher; student at the Royal College of Music, London. Immensely brilliant and successful organ virtuoso. Dr. Alexander McCurdy was one of his most prominent pupils at the Curtis Institute of Music, Philadelphia, where Dr. McCurdy has succeeded him.

Chorale Prelude, *Come, Savior of the Heathen* . . . Bach
Prelude . . . Bach
Chorale in E minor . . . Franck
Schwerts from "Twenty-Four Pieces in Free Style" . . . Vierne
Reed-Grown Waters . . . Karg-Elert
Primavera . . . Birmingham
Chiaro . . . Richard Purvis
Toccata, *Thou Art the Rock* . . . Bach

There is plenty of variety in this program. Assuming that the organist has an opportunity to do a lot with registration. There is no pre-Bach on the program, which is perhaps a weakness, but a good many styles are represented. The first number, strangely enough, is a transcription. However, it is effective, and the audience at once becomes interested. Most organists believe that a program should start with something that is lively, or at least should work up to something of this type pretty (Continued on Page 904)

ORGAN

Get It Right the First Time!

by Ruth E. French

IT is a law in education that every act leaves as its inevitable result the impulse to do it the same way the next time.

So often students read pieces and studies in haphazard fashion and excuse mistakes by the thought that this is just the first time through and that it will be better. The failure of this procedure is readily seen when the student will be the indirect impetus to do it the same way next time, and all succeeding times. The first playing of a piece sets up a chain of impulses from eyes to brain to fingers, all working in coordination. This forms a channel through which all later performances will tend to travel, regardless of subsequent practice. It is therefore of utmost importance that the first reading of a piece should be as perfectly perfect as possible in regard to notes, time, fingering, and phrasing.

Time and Rhythm

In spite of general substitutes, pupils can be so trained that the first reading of a piece can be a help rather than a hindrance. The first step in this direction is to study the piece away from the piano. Less advanced students will profit by carefully reading the notes, not forgetting the sharps and flats in the signature and the accidentals, and then to play the piece. More advanced students should first determine the key of the piece and visualize, as well as play, that scale. Then they should look through the piece and carefully observe the measures which seem complicated. This is particularly necessary in pieces having sharps or flats or white keys. Visualizing C flat and E flat on the piano will help to insure accuracy. Result in a great increase in accuracy. Often a chord will look very difficult on paper, while on the keyboard it is simplicity itself. The opposite is also true. A few notes such as the following



will present no difficulty to the student who has first gained a mental picture of the keys to be played. However, several legal chords will cause trouble for many students. One way to become more confident in reading these notes is to think of the note an octave higher or an octave lower and which can be found by skipping three lines as follows:



The student should remember that the notes of an octave are of equal degrees of the staff. Ultimately, he must learn these skips and submarine notes, but this gives him something to go by while learning them. The student goes carefully over the passages containing unusual notes and visualizes them on the keyboard before attempting to play them, his performance can be accurate the first time.

Notes important for correct note reading is the time. It is necessary for the pupil to study the time of a piece before he attempts to play it. Time is the foundation, the intellectual part of music, and it must be worked out with the precision of a theorem in geometry. One cannot take it for granted that a pupil will get the time right because he has a good sense of

rhythm. Rhythm deals with accents, while time is mathematical.

The first step toward accuracy in time is to know exactly on what beat or what part of a beat each note comes. This can be easily learned by having the pupil come to the piano with certain measures of the piece as he counts it. The scientific side of music must be learned as carefully as in any other field. Therefore the child who learns at the start that time is exactly on certain beats has a great advantage over the one who knows, for instance, that a certain note comes "on the first part of the beat" but has only the vague idea, just what part of the beat is meant.

Adding to the notes also serves as a brake on these pupils whose chief aim is to get to the next note regardless of whether the one being counted gives it full share of time or not. The next step is to count and clap or tap out the rhythm. If there is more than one measure or more beats, it is best to divide the beat by counting 1 and 2 and, if there are only a few such measures, these should be counted and clapped individually first with "ands" and then without, then the whole piece should be clapped through. Divided eighth and sixteenth notes should be given particular attention, as there is nearly always a tendency to shorten the long note and lengthen the short note, making the figure sound as if written



instead of



The easiest way to insure correct playing of this figure is to count



and so on, until the rhythm is felt perfectly. Classes of time such as a measure of four-four in a three-four piece should receive special attention and be tapped out, always remembering that the measures should all be the same length and that the odd measures represent a proportionate hurrying or slowing of the general movement of the piece. Working in this way, the pupil will be prepared to meet the rhythmic requirements of his piece before playing.

Good Hand Position Necessary

Hand position in playing is often neglected by students. With concert pianists, however, it is a matter of prime consideration, because they know that the first impression is the lasting one. Young pupils will profit by first playing the fingering in the air. More advanced students will be benefited by "playphrasing."



RUTH E. FRENCH

THE ETUDE

The Objective of Economic Efficiency

In dealing with the objective of economic efficiency we are concerned with relationships that will ultimately guide young people within two specific fields. Briefly stated, these fields are those of occupation, information and judgment, buying musical merchandise. "The latter is far fetched," you say. Well, the next time you purchase phonograph records, ask the dealer in which category (classical or popular) he sells more records and to whom he sells them. The answers you receive will amaze you.

But back to the first objective within this field; namely, that of providing occupational information that will aid in the correct occupational choice. I speak now in my professional capacity as a music educator at the college level and in the undergraduate field. I give you my word, that fully fifty per cent of the young people that come to our offices for consultation training has been advised. Some who should never have been told to do so, have been advised to enter the educational field in music. Others with definite talent have been misguided as to their specific relationship to vocational possibilities that lie within the sphere of musical activity. Not all the fine children in high school bands or the string sections of high school musical organizations are qualified to become music educators in the true sense of the word. Nor is every high school pianist one who can give a creditable performance of a Beethoven sonata, a candidate for the concert stage; nor is every fine voice a prospect for the Metropolitan Opera Company. Furthermore, we assume to require that every applicant to the School of Music must have a certain competency within his respective major field. He should be able to read and respond fluently in the technical language related to that field. This last requirement is frequently met on the part of students whose sole musical training has been received at the hands of school music teachers. These students do not respond readily. Apparently, the objective of giving sufficient occupational information is not considered important by many school music educators. Nor will it ever be realized if sight reading is confined to the ineffectual playing of a few class "D" overtures. Competency is not gained by following this routine.

Admission Requirements

All colleges worthy of the name state terms of admission by which a candidate should be able to play with fluency all Major and Minor scales; Tonic, Dominant, and Diminished; Seventh arpeggios; scales in thirds, fourths, and fifths; and scales in various exotic combinations; all common rhythms, and intervals. He should be able to read the more difficult exercises from the various courses of study. Certainly, high school band conductors should be aware of these qualifications. If any of our students show aptitude, proficiency, and a desire to pursue music as a career, we should do more than encourage them; we should equip them to receive the best education. Many students of music have been ill-advised as to their major instrument. I teach the brass instruments at my University. I give you my word, fully twenty-five per cent of my students are physically handicapped in the matter of playing the brass instruments correctly. In most of these cases, the physical impairment to the mouthpiece that they have is the cause. In others, there is a malocclusion that prevents the proper formation of the embouchure. Why handicap otherwise fine students by allowing them to play on instruments for which they are physically not adapted? Other students come to me with bad habits of reading, posture, and playing. We spend a semester working with them, teaching them to overcome these faults. Simply, the objective of providing occupational information will provide teaching procedures and goals of achievement for these students.

Another objective to be realized at this level is that of creating a background for an occupational career. What does it take to become an efficient conductor? The efficient music director is one who is able to fill his job and do it in a professional fashion. The music educator who is with will relate both himself and the music ensembles that he conducts to this objective. The slovenly workmanship so apparent when we listen to many high school music ensembles is due to lack of vision and understanding as related to this objective. Too often,



JAMES NEILSON AND C. B. MACKLIN
Discussing the score of Macklin's opera presented by the Music Department of Oklahoma City University.

Are We Music Educators?

by James Neilson

The second of two articles on the subject by Mr. James Neilson, Conductor of Band, Orchestra and Chorus, Oklahoma City University, Oklahoma City, Oklahoma. —EDITOR'S NOTE

the school music educator blazes steadily, workmanship on the young people in his ensemble. However, a shoddy performance is the result of negligible training, resulting in rehearsal periods. Competent workmanship does not occur by chance. Show me a band with ensemble pride in the production of fine music, and I will show you a director who is a good workman.

The Objective of Consumer Relationship

Do the young people who leave your music department after four years of training exercise discrimination in buying musical merchandise? Have you built standards in their thinking that enable them to purchase wisely and well? If you do not provide training in this field, who will? One has only to examine the variety of instruments that appear at the first practice session of a University band to realize that the judge-

**BAND, ORCHESTRA
and CHORUS**
Edited by William D. Revelle

"MUSIC STUDY EXALTS LIFE"

ment of the buyers has not been tempered by reason. One has only to become aware of the proportionately vast sum of money spent in buying records of the latest song hit, to know that our young people have not been wisely counseled in the art of record selection. Your library. You say, "Well, they don't staff the best." Whose fault is it that they do not appreciate the three B's? Certainly, as educators, we have been remiss at some point in our educational philosophies.

The Objective of Human Relationship

Where may we specifically relate our field of music education to the other objectives? Certainly, the first thing that comes to mind is cooperation. May I think not firmly, put my finger on the prevailing weakness among music educators as we develop some thinking on this matter? We expect cooperation from our ensembles, but we give little opportunity for it. We are prone to think that our ensembles exist to call attention to our educational organization. Our rehearsal schedules, programs, benefits, appearances at school functions, and so forth, are too often the result of an attempt to glorify either ourselves or our positions. I presume that I am right in saying that, beginning with the first of February, you will begin to work diligently on contest material. You will expect the utmost in cooperation from (Continued on Page 510)

Music and Study

A Revolutionary New Process in Recording and Reproducing

by Harold J. Wasson

It is the historic tradition and the policy of *The Etude* Music Magazine not to comment in its reading columns articles of proprietary manufacture. This custom is never broken except in the case of the discovery or the introduction of musical instruments or processes which are of such importance and developments of obvious interest or profit to the reader always come first. It is the opinion that vast numbers have come to depend on the integrity and editorial responsibility of *The Etude*. If this were not true, nothing could appear in its reading columns without suspicion that it was in some way paid to put it there. On the other hand, we do know that our readers are anxious to keep up with the latest scientific, artistic and educational developments, and it is in this spirit that we publish the following article.

—Editor's Note.

THIS vast public of music lovers who depend upon recorded music for their interpretations of masterpieces, as well as the teachers and the musical and educational institutions which have been building up record collections in some cases surprisingly large, will be greatly interested to learn that probably the most amazing advance in reproducing music since the introduction of the phonograph is.

This remarkable result is obtained from the combination of two different inventions. Record making has been restricted in the past by the fact that a ten-inch record runs for about three minutes and a twelve-inch record for approximately five minutes. Thus, in order to reproduce a symphony lasting forty-five minutes, it would be necessary to use six double-faced records had to be employed. Now a record which will play for twenty-two and a half minutes on each side has been made by Columbia Records, Inc. This, when combined with six records can reproduce one. It is known as the Columbia Double-Playing Microgroove disc (Columbia L. P. 1024 sheet). The record has been under development since 1939, according to the report of Edward Wallenstein, Chairman of the Board of Columbia Records, Inc.

However, the invention of the record was valueless until a reproducing tone arm suitable for the record was invented by the Philco Corporation. After the music was recorded upon the marvelous new record in grooves for more minutes than on previous records, the problem was to get the music from the record so that it could be heard in all its beauty. Mr. James H. Carmine, Vice-President in Charge of Distribution of the Philco Corporation has sent us the following account of the development of the new tone arm which is

record player which may be adapted to any conventional radio-phonograph or any radio set. The price of the instrument is \$29.95.

The reason for a different tone arm and record player is that the Microgroove records turn at thirty-three and one-third revolutions per minute, whereas the conventional records revolve at the rate of seventy-eight revolutions per minute. In addition, the Microgroove record calls for the lightest possible weight upon the record—one-fifth of an ounce.

Another immense advantage to the Microgroove records is the saving of space, saving which can run as high as seventy-five per cent, a matter of great importance in these days of small homes.

The record was developed by Dr. Peter Goldmark, Director of Engineering Research and Development for the Columbia Broadcasting System. Many eminent musicians, including Bruno Walter, Eugene Ormandy, George Szell, and Fritz Reiner, have heard the records with the greatest enthusiasm. Some one hundred and one L. P. records have already been placed on the market.



JAMES CARMINE
Vice-President in charge of distribution for the Philco Corporation.

Musical Quiz
by Charles D. Perlee

Test your general knowledge of music and musical personalities with this quiz that skips blithely from one name of note to another without regard for formality. One point for each correct answer. Scores: Excellent, 15-15; good, 10-12; fair, 6-9.

1. The name "Arthurn" in various spellings, is common among musical personalities. In which of the following names is the "Arthur" misspelled?
 A. Arthur Rubinstein
 B. Arthur Bodenbach
 C. Arthur Rubinstein
 D. Arthur Schnabel

2. Puccini wrote three one-act operas which he included under the title of "Il Tritto." Which of these Puccini scores is not among the three?
 A. "Il Tabarro"
 B. "Suor Angelica"
 C. "Turandot"
 D. "Gianni Schicchi"

3. In certain operas men are portrayed by women. One of these "men" is not sung by a woman. Which is it?
 A. Cherubino ("Marrying of Figaro")
 B. Sylph ("Faust")
 C. Octavian ("Der Rosenkavalier")
 D. Scherwanda ("Schwanda the Bagpiper")

4. The "Swedish Nightingale," Jenny Lind, was brought to America in 1850 by which of these persons?
 A. Oscar Hammerstein I
 B. P. T. Barnum
 C. Sol Harro
 D. John Philip Sousa

5. Jean Sibelius is noted for several tone poems. Which of these is not his?
 A. "Tapiola"
 B. "The Swan of Tuonela"
 C. "The Robe's Daughter"
 D. "Till Eulenspiegle's"

6. Among these composers is one who has not also gained fame as a pianist.
 A. Rachmaninoff
 B. Percy Grainger
 C. Anton Rubinstein
 D. Georges Enescu

7. Which composer is not English?
 A. Sir Edward Elgar
 B. Ralph Vaughan-Williams
 C. Charles T. Griffes
 D. Frederick Delius

8. French composers wrote music based on Spanish themes, but one of these stood away from the Spanish idiom.

(Continued on Page 516)



Fritz Reiner (left), and George Szell, distinguished L.P. symphonic conductors, listening to a Columbia L.P. Records' low-cost home player for the new Microgroove records.

radically different in weight from any tone arm previously used. The combination of the new tone arm and the microgroove records produces results which have astonished both scientists and musicians by the

"MUSIC STUDY EXALTS LIFE"

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"MUSIC STUDY EXALTS LIFE"



ORCHESTRAL POSITION
WITH GERMAN BOW



ORCHESTRAL POSITION
WITH FRENCH BOW
(SECOND POSITION)



ORCHESTRAL PLAYING
(HALF POSITION)



SOLO PLAYING

THE contrabass seems like an instrument of paradoxes. It is absolutely necessary to every orchestra, yet it is seldom an instrument of first choice when youngsters begin to play. There is a reason for this. First, it is not a melody instrument; to use the modern vernacular, it is more of a rhythm instrument, supplying the basic pulse as well as the fundamental tones of the music above which the "tunes" are built by other sections. Again, the size of the bass makes it difficult for small children to handle it, and it is a slow instrument, although my own son took to playing the bass at the age of three, laying it flat across two chairs and playing from above! My two young daughters also play the bass—perhaps it is in the atmosphere of our home that a student begins to play the bass around students first having made sure that he has a good, healthy physique. He needs three or four years of study, and then three or four years of experience, so that by the time he is twenty-one, he has a certain maturity, technique and musicality to begin his career as contrabassist. By way of a parenthesis, the official name of the instrument is the contrabass. It is often spoken of as the bass, or the double bass, while in Germany it is jokingly referred to as the Grossmutter (the grandmother). I have often wondered why the gender sex was introduced—grandfather seems more suitable.

A Difficult Solo Instrument

"In its origin, the instrument was used to supplement the bass in the early church organs (hence its name). Because of its size and weight, it was difficult to move and the bass sound was inferior. More than average dexterity and more than average musicality are needed to bring forth lovely tones rather than growls. For this reason, solo bass recitals remain something of a rarity, although there are entirely possible for the right hands, open to anyone for a new and splendid musical experience—witness, the early work of Serge Koussevitsky, who set a new standard of bass playing before he gave his attention to the conductorship, one must consider taste and musicality, for a certain lack of tonal possibilities within the instrument itself. By way of a purely mechanical compensation, the solo bass is always tuned a tone higher than for orchestral work. This results in a more articulated, more sustained tone, a something that is a 'cello and a bass, yet not exactly like either."

"These points should be kept in mind before beginning to study the bass. There is a good professional field in orchestral work—and there is always the chance

Concerning the Contrabass

A Conference with

Philip Sklar

First Contrabassist,
NBC Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES



PHILIP SKLAR

that the new crop of young contrabassists may yield another soloist of Koussevitsky's calibre. To him, the question of carrying the bass, I would say: Don't confine yourself to your own instrument. Learn to play with a bassist and work hard at it—but supplement such official study by learning all you can from the work of singers, pianists, violinists, cellists. From these you will learn tonal values, phrasing, models, shading, protection—everything that is not generally written into bass parts. And these elements are absolutely necessary to fine musicianship!"

"The bass student soon learns that solo work and orchestral work on his instrument carry with them entirely different sets of requirements. Let us begin with the orchestral player, because he consti-

utes the central bass maturity. He works from the point of view of the ensemble player, the accompanist, and his particular kind of work needs to be heavier, more marked, more emphatic because of the rhythmic pulse his playing imparts to the entire orchestra. Beethoven once said that the bass part should be the best in the orchestra because he has fewer notes in which to express himself! Thus, he must preconceive these notes with the (Continued on Page 506)



CARRYING THE INSTRUMENT



GERMAN BOW GRIP
(HAND ALONE)



FRENCH BOW GRIP
(HAND ALONE)

"MUSIC STUDY EXALTS LIFE"

Q. I was very much interested in your answer to J.E.C. in the issue of THE ERUCA concerning piano pieces to a young child. I have two daughters, aged four and three, who are interested in the piano. I have played a great deal with them and they enjoy singing simple little songs. Although I have never taught piano, I have studied music and can do a great deal in harmony, so I believe I could start them at the piano. Could you suggest to me how to get them interested in piano approach to the piano for the very young child? Thank you sincerely for any help you may be able to give me.—Mrs. R. F. W.

A. There is so much good material available that I do not recommend publishing any particular book or method. However, it so happens that I have recently been starting my own little granddaughter on the road to playing the piano, and the fact that the book she uses has worked so well makes me feel I can tell you about it. The title is "Music and Its Near Neighbors," which may secure this review in the columns of THE ERUCA, and I am sure they will also be glad to send you some of their own publications along similar lines if you will ask them.

Your plan of teaching the children to sing little songs is good, and I suggest that you encourage them to play the song (melody only) without any singing, and then encourage the children to pick out the keys for themselves—by ear, of course. Playing rhythm games with them is good, and I advise you to combine some of these activities with those you also begin to show them how the musical score looks and works. The most important thing is that the mother actually spend some time with her children every day, and I am glad that there is at least one mother who is willing to do this.

How About William Grant Still?

Q. I have been interested in some compositions of William Grant Still which were recently published in THE ERUCA. Do you consider him one of the foremost American composers? Would you term his compositions as experimental? The compositions contained in the article "The Negro Spiritual" by J. Mitchell Pilcher, devoted some attention to Mr. Still.

On November 7 and 9, 1940, the Cleve-land Symphony orchestra played a symphony program "The Negro Spiritual." The Concert Singers Who Died for Democracy." The program notes for those concerts contained a good discussion of the composer as well as an article by him entitled "The American Composer is Changing Status." If you would like to write to Mr. Still, you may do so to his personal editor, George Hall, 11001 Euclid Avenue, Cleveland 6, Ohio, it is quite possible that he would have an extra program he could send you.

About Overtones

Q. I have been requested by one of your students to inquire regarding the article "The Mystery of Vibrations" by Felice de Horvath in the July 1946 issue of THE ERUCA. In the chart of the overtone series, the note given as G instead of F-sharp? Is not the interval between the sixth and seventh harmonic the same as the fifth and sixth harmonic? Is it accepted? Is there any special thing that I should work on between now and then? I believe that to improve my ability to memorize?—M. S.

A. I believe this was simply a misprint. As far as I have ever seen the sixth overtone (or seventh harmonic) is noted as the minor seventh. It is true, however, that the real pitch of this overtone is somewhat lower than the minor seventh as we know it, either by just

analyzing the notes or by listening to the notes. In the following books: "Composers of Today," by E. Howard; "Our Contemporary Composers" by J. T. Howard; "Negro Musicians and Their Music," by Maud

ranced work. So I suggest that you take up some fairly easy studies and pieces and make certain that you are learning to play them perfectly in every detail—fingering, legato and staccato, correct tempo and general mood, tempo and dynamics combined with the condition of accompaniment, and so on. If you have never studied any Bach, I suggest working hard on the "Inventions," making certain that you play each voice with absolute perfection.

As for memorizing, I believe it would help you if you were to study harmony, and if you are interested, to observe both the harmonic structure as the form or design of the piece you are memorizing. Try practicing away from the keyboard part of the time, at first looking at the notation and observing every single detail, feeling the movement of your fingers, and hearing the movement in your mind, and then close your eyes and try to imagine just how the score looks as you "play" it again—all this away from the keyboard. Now go to the piano and try playing it from memory, looking at the notation only at points where you simply cannot remember what is printed there. Usually a piece that is studied in this manner becomes almost automatic, especially if the student works away from the keyboard part of the time and tries consciously to acoustically hear the music either with the score open before him or with his eyes closed—just listening with the inner ear.

There is one other possibility which I mention only because this article was written by a violinist. In the scale of A, F-sharp, as played by a fine violinist using the untempered scale, would be higher in pitch than the P-sharp of the tempered scale on the piano. And so a string player might prefer to represent this untempered scale as the minor sixth instead of the minor seventh. On the other hand, when this overtone is worked out in "cents," it is found, as I have already said, to be nearer the minor seventh than the major sixth. And so I doubt if the real answer to your question is anything so esoteric as this. You just suggest that when you pursue this subject further, you might write to the author of the article, in care of THE ERUCA and see if she has any other explanation to give.

Or if you are interested in studying a short but clear explanation of overtone theory, I would recommend Angel's "Harvard Dictionary of Music" "article Acoustics."

Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary



Conducted by

Karl W. Gehrken, Mus. Doc.

THEODORE seemed to have been invested from his youth with a gift for keeping his head in moments of crisis. This served to make him dependable at all times. He could become excited over little annoyances, but big crises never got him. He used to tell a story of his boyhood in Pittsburgh, which city was then by occasional serious political and social racial riots in the early days. Gangs of men and women went through the streets breaking in store windows and helping themselves to whatever they wanted. Panic seized the city and ordinarily sane citizens lost their heads. Theodore saw a well-organized gang carrying a barrel of flour down the street. He shouted to them, "Hold on there, you're stealing! That flour doesn't belong to you. If the police catch you they will put you in prison. Let's roll it back to where you got it!" And roll it back they did. Theodore kept his head. All through his life this sense of integrity, good responsibility, and dependence on him made good stead. He was great in settling fights, whether of men, dogs, and cats, nothing better than jumping into the mud and separating the combatting parties.

The music business was a "natural" for Theodore. He became so familiar with the sheet music stock that he once amazed Mr. Mellor by waiting upon a customer who needed a certain composition after hours.

The gas was turned off for the night. In complete darkness Theodore went off to the right shelf and picked out the right piece. This astonished Mr. Mellor. He had never known of such an efficient clerk.

Before long, the manager of the sheet music department was called to another city and Theodore found himself in charge of the leading sheet music store of Pittsburgh.

A Sentimental Age

Music in America at that period was just coming to the attention of a far larger public which was developing a taste for harmonic music. The piano compositions most played at that time were such sentimental pieces as *The Mountain Stream*, by Sydney Smith; *L'Argent*, by Eugene Ketterer; *Silvery Waves*, by Wyman; *Monastery Bells*, by Lefèbvre-Wély; *The Last Hope*, and *The Dying Poet*, by Gottschalk; and other compositions of a similar type. Theodore wrote some trios pieces by the hand of a young Louis composer, Charles Kastell. Few girls' boarding school pupils used Charles Kastell's *Wish-Bone Hawk Waltz* and *Badarzevskaya's The Maiden's Prayer*. In those days in post-bellum America, music and sentimentality were twins to most of our citizens. The classics were little played. Many of the great masters we revere today were little known or unheard. Despite the fact that Theodore had already completed his "Tristan and Isolde," his work was rarely discussed in this country. In the C. C. Mellor store at that time there were only three folios of the works of a "curious" Polish composer named Chopin.

Broadening Experience

The C. C. Mellor business prospered and the firm moved to finer quarters in a new building on Fifth Avenue in Pittsburgh. The experience in the music store gave the impressionable young Theodore a desire to be an educator and a musician, rather than a music clerk. Music had figured largely in the home life of his family. He was possessed of a kind of missionary zeal to do good for others. This stood out above more money-making.

Theodore's guitar-playing older brother, William Henry, had been a close friend of Stephen Foster. It was the custom in those days for young men to visit the residence of Foster in the city and serenade young ladies. Theodore as a boy stayed along with those parties, piping up with his boyish voice on the chorus of such songs as *Old Folks at Home*, *Oh, Susanna*, *Massa's in the Cold*, *Cold Ground*, *Beautiful Dreamer*, *My Old Kentucky Home*, *Jesus, Write Me Light Brown Hair*, and *Come Where My Love Lies Dreaming*. Inasmuch as Theodore had already married Mrs. Mary McDonald, the daughter of a Pittsburgh physician, his interest was probably not in serenading the young ladies, but rather in promoting the sales of his songs. Theodore described Foster as a very happy, fun-loving man, gallant in his bearing and not in the least "set-up" over the success of his songs. Wherever Foster went he always drew a crowd, and the serenades made a great impression upon Theodore.

AUGUST, 1948

Theodore Presser

(1848-1925)

A Centenary Biography

Part Two

by James Francis Cooke

The first installment of the biography of Theodore Presser had to do with his ancestry, his religious upbringing by his pious father, and his early employment in industrial occupations for which he was unsuited. In the second installment we find him leaving his position as a music clerk in the store of a kind and semi-professional music dealer, teacher, and organist, C. C. Mellor, in Pittsburgh, and taking up music as a profession. His colossal energy and his high ideals make his colorful life irresistibly interesting.

—Editor's Note.



THEODORE PRESSER AT THE AGE OF 21
When he worked as a music clerk in Pittsburgh.

The era after the Civil War was one of unusual interest for music in the New World. Money was plentiful, but prices were high. People began to move in the mills along the Ohio and Allegheny and the Allegheny Rivers as well as in the nearby farmlands did not feel that a home was properly furnished unless it possessed a piano or a parlor organ. The appetite for music was crude, but strong. It represented the vanguard of music literature. Scarcely a day passed in the year that was not marked with the sale of a rosewood, a mahogany, or a walnut square piano. As pianos averaged in cost about a thousand dollars, the business in instruments alone probably amounted to over \$300,000 a year.

The Professional Life Calls

Mr. Mellor made clear to his clerk his obvious fitness for the music business, but Mr. Presser was determined upon a professional career and could not be persuaded to remain longer than the time required "to put the stock in order." He had been working every second of his spare time with private teachers, in order that he might take the entrance examination at Mount Union College at the end of October. He passed these successfully in the Fall of 1868. At college he studied Geometry, Algebra, Mental Philosophy, and the Art of Music, in a kind of quasi-high school and college. His studies which has since developed into one of Ohio's outstanding musical educational institutions. He became more and more convinced that a musician must have knowledge. That a good general education was important. He became a good general academic student. The Scholarship Department of the Presser Foundation was established, he insisted that a certain proportion of the student's work should include academic studies.

At Mount Union his instruction book in piano playing "New Method for the Pianoforte," was the widely used "New Method for the Pianoforte," by Nathan Richardson (published by the Oliver Ditson Company in 1859). The music in this book was not from the great masters, but from the popular songs of the time, from music type. The book contained several mirthful works in the style of Mendelssohn's "Songs Without Words," and was looked upon as the *codex* of musical instruction books.

Student Activities

Music now became the center of all Mr. Presser's interest. He left no regularly kept diary of his student days, but he did leave in scrap-books many evidences of his intense student activities. He collected large numbers of programs of concerts that he attended during the years between 1867 and 1878, and from many of these it is clear that he gave as much consideration to the somewhat trifling programs given in small communities as he did to concert and operas in New York, Boston, Chicago, Cinc. (Continued on Page 501)

The Band—What Is Its Future?

A Conference with

Edwin Franko Goldman

World Renowned Band Leader and Composer
Founder and Director of The Goldman Band

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEILBOLD

which, right in the middle of the concert, the leader acknowledges applause by dashing off an 'extra' in the way of a snappy march or a popular hit. Let's get away from that! Band programs need careful building; they need continuity, balance, contrast in types and schools and styles of music. Don't play encores until the announced program is finished.

"One of the greatest difficulties in writing and digitized band programs is the lack of verisimilitude of good band programs to be found—until recently. For the most part, the band repertoire consisted of (and is, and (rather stereotyped) transcriptions of operatic, symphonic, and solo instrumental music. People who knew and loved the music wanted to hear them; and those didn't need to come to the band to hear them; and those who did not know them wanted music for the marches. The band director wanted light music or borrowed music because that just wasn't anything else for it to play, and that again, yes, say, is not the fault of the band. Ah, but it is! General band deportment has been such that eminent composers hesitated to write for it.

A Difficult Task

"For the past thirty years I have suffered a great deal to get worthy music written directly for the band. I wrote—in vain—to Richard Strauss, Sibelius, Elgar, Bloch, Ravel, beginning and pleading with them to write something especially for band. It was one of the hardest tasks I ever set myself and, in the beginning, it seemed hopeless. But gradually results began to show. And today—why, *all* of the eminent composers are quite literally and without condescension, climbing on the band wagon. A splendid contemporary culture already exists, orchestrated by names like Bouussig, Grainger, Milligan, Vaughan Williams, Schoenberg, Honegger, Thomas, Brechem, Alexandre Tansman, Williams, Still, and many others, and the list is growing every day, as I can attest by looking at the scores of new music on my desk. The question will naturally arise, if new music is being written for band, will it perhaps be of the super-modernistic type? I am happy to report that answer is *No*! This is not at all the case. Because the more popular nature of the band, these composers are wisely adapting form to medium and creating our beautiful music. To mention but one of the new hand works (I wish I had time to enlarge on them all), the *Symphony* (*Continued on Page 508*)

A Band's Responsibility

"There is a very good reason why many-minded music lovers shy away from bands: and it can be traced directly to the bands themselves. To us it seems that a band's main function is to be a little bit like the accepted sphere of music. By their own choice, apparently, bands refuse to show an eager, music-loving land what a band can really do. An average music enthusiast can't tell the difference between a band and an orchestra is much greater than a mere musical organization. They don't even think of the organization! They think of the difference in musical results. An orchestra plays great music in a musical world. A band, on the other hand, or an orchestra, is in a different kettle of fish. It plays marches, transcriptions of music written for other groups, and 'tight stuff.' It seldom gets the intense pleasure of hearing and publishing that music groups require as a matter of course, and it assumes new low of the responsibility of dignity. Many professional bands strict themselves out with fancy uniforms (I am not speaking here of Army and Navy bands which very with us is *play music*. In preparation for the completely delightful and gratifying concert given for me on my seventieth birthday, the band of sixteen young professional musicians had three separate, painstaking, and long rehearsals. 'Oh, you may say *that* was for a Carnegie Hall concert!' And that is exactly my point—all band playing should be done in the spirit of a Carnegie Hall concert."



EDWIN FRANKO GOLDMAN

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

A SUMMER IDYL

N. Louise Wright's *Summer Idyl* is an interesting study in keyboard orientation; that is, accustoming the hands and fingers to find notes in different places. The author found this type of piece very helpful in developing freedom in playing. Grade 3.

N. LOUISE WRIGHT

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MARCI A FUNEBRE

FROM SONATA, Op. 26

Just why Beethoven should have sandwiched this very grim and dramatic funeral march between the graceful *Variations on a Theme in A-flat*, followed by the sprightly *Scherzo* and the very happy final *Rondo*, is hard to tell. This march belongs to an era when it was the custom to parade the famous dead through the streets with a brass band. The *Trio* brings in a musical picture of the roll of the drums, and the notes marked *sf* are supposed to represent cannon shots. Grade 6.

L. van BEETHOVEN

Maestoso andante ($\text{d} = 68$)

LAZY PALMS

WALTER E. MILES, composer of the immensely popular *Sparklets*, has given us in *Lazy Palms* another delightful, undulating piece, which teachers will find very interesting. Be careful of the metrical accents so that it will not sound ragged. Grade 4.

WALTER E. MILES

Smoothly and slow (♩ = 63)

Smoothly and slow (♩ = 68)

Slowly and peacefully

rit.

at tempo

rit.

at tempo

To Coda ☺

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THE ETUDE

The image shows a page of sheet music for piano, likely a piece by Liszt. The music is divided into several sections: 1. Top section: Treble and bass staves. Dynamics: *p* *poco meno mosso*. Fingerings: 3, 1, 4, 2. 2. Second section: Treble and bass staves. Dynamics: *rit.* *mf*. Fingerings: 5, 4, 2, 1. 3. Third section: Treble and bass staves. Dynamics: *a tempo*. Fingerings: 4. 4. Fourth section: Treble and bass staves. Dynamics: *Tempo I Majestically*. Fingerings: 1, 2, 1, 3, 2. 5. Fifth section: Treble and bass staves. Dynamics: *p* *rit.* Fingerings: 3, 1, 2, 1. 6. Sixth section: Treble and bass staves. Dynamics: *f*. Fingerings: 1, 2, 1, 3, 2. 7. Seventh section: Treble and bass staves. Dynamics: *f*. Fingerings: 2, 1, 3, 2. 8. Eighth section: Treble and bass staves. Dynamics: *D. S. al ♭*. Fingerings: 2, 1, 3, 2. 9. Ninth section: Treble and bass staves. Dynamics: *p* *rit.* Fingerings: 1, 2, 1, 3, 2. 10. Tenth section: Treble and bass staves. Dynamics: *rit. dim.* Fingerings: 5, 1, 3, 5, 1. 11. Eleventh section: Treble and bass staves. Dynamics: *pp* *ppp*. Fingerings: 4, 2, 3, 2, 1, 3, 2. 12. Twelfth section: Treble and bass staves. Dynamics: *mf* *p*. Fingerings: 1, 2, 1, 3, 2. 13. Thirteenth section: Treble and bass staves. Dynamics: *p*. Fingerings: 1, 2, 1, 3, 2. 14. Fourteenth section: Treble and bass staves. Dynamics: *rit. dim.* Fingerings: 2, 1, 3, 2, 1, 3, 2. 15. Fifteenth section: Treble and bass staves. Dynamics: *pp* *ppp*. Fingerings: 4, 2, 3, 2, 1, 3, 2. 16. Sixteenth section: Treble and bass staves. Dynamics: *pp* *ppp*. Fingerings: 4, 2, 3, 2, 1, 3, 2. 17. Coda: Treble and bass staves. Dynamics: *mf* *p*. Fingerings: 1, 2, 1, 3, 2. 18. Final section: Treble and bass staves. Dynamics: *p* *rit. dim.* Fingerings: 2, 1, 3, 2, 1, 3, 2. 19. Final section: Treble and bass staves. Dynamics: *pp* *ppp*. Fingerings: 4, 2, 3, 2, 1, 3, 2.

Sheet music for piano, page 10, measures 101-116. The music is in 2/4 time and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, including B major, A major, and G major. Various dynamics and performance instructions are included, such as 'f', 'rall.', 'a tempo rubato', 'cresc.', 'mf', 'dim.', 'crusc.', 'dim.', 'rall.', 'p', 'Fine', 'mf', 'Poco più mosso', '1 5 4', '2', '2', '2', '2', 'poco rit.', 'mf', 'D.C.', and 'D.C. II'.

THE ETUDE

LEGENDE

This transcription of a choral work by Tschaikowsky is excellent for church use and should be played in choral style.
Grade 2½. Andante (♩=68). P.I.TSCHAIKOWSKY
Arr. by Rob Roy Peery

* Both hands may be played an octave higher.

THE SPARROWS' PARADE
(EXCERPT)

Tempo di Marcia $\text{d} = 120$

SECONDO

HANS SCHICK

THE SPARROWS' PARADE
(EXCERPT)

PRIMO

HANS SCHICK

Tempo di Marcia $\text{d} = 120$

LORD, IN ADORATION KNEELING

SARAH COLEMAN BRAGDON

Lorraine F. Rude*

Andante con moto

Lord, in a-dor-a-tion kneel-ing. Here we turn to Thee,
 Here our deepest souls re-veal-ing, Lift-ing them to Thee.
 Lord, we give Thee with-out meas-ure Bod-y, heart, and mind, our treas-ure, Humbly off-ring for Thy pleas-ure
 All we yearn to be. Let Thy grace, in love de-scent-ing O'er our heads in wor-ship bend-ing,
 Sane-ly our pray-er sun-end-ing, Make us one with Thee, Make us one with Thee.

THE MAGIC HORSE

MARCH

R. O. SUTER, Op. 33

M. M. $\text{♩} = 108$

Violin: $\text{♩} = 108$
 Piano: $\text{♩} = 108$

Fine

D.C. ad lib.

D.C. ad lib.

Sw. Strings 8' & 4' & Flutes 8' & 4'
Gt. Melodia
Ch. Strings 16'; 8' & 4'
Ped. Soft 16'; coupled to Ch.

SWEET HOUR OF PRAYER

Sw. A (10) 00 5653 310
Gt. B (11) 00 7652 100

WILLIAM B. BRADBURY
Arr. by Clarence Kohlmann

Andante semplice

MANUALS

PEDAL

Ch. Gt. p. Add Flute 4' rit. p. Sw. A tempo Sw. B

Sw. Ped. only S' & 4' & Flute 4'

Ch. Strs. 16' quasi upa

Sw. A# mf

Più mosso

Sw. Strings 8' & 4'
Sw. B

Gt. B Gt. Melodia

Ped. 55 Sw. Ped.

D.S. al Fine

rit.

THE ETUDE

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PICKANINNY DANCE

WILLIAM SCHER

Grade 2 $\frac{2}{4}$

Lively (♩ = 96)

Ped. simile

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THE ROOSTER'S SERENADE

FRANCES M. LIGHT

Grade 1. *Moderato (d.=54)*
A rooster crows.

He is answered by another rooster from afar.

Sheet music for 'The Rooster's Serenade' in Grade 1. The music is in 3/4 time. The first section starts with a dynamic *f* and a left-hand bass line. The second section begins with *pp* and a left-hand bass line.

Sheet music for 'The Rooster's Serenade' in Grade 1. The second section starts with *p* and a left-hand bass line. The third section begins with *pp*.

Sheet music for 'The Rooster's Serenade' in Grade 1. The third section starts with *mp* and a left-hand bass line. The fourth section begins with *mf*.

Sheet music for 'The Rooster's Serenade' in Grade 1. The fourth section starts with *mp* and a left-hand bass line. The fifth section begins with *mf*.

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DRUMS FROM A DISTANCE

Grade 2. *Very steady (d.=120)*

Sheet music for 'Drums from a Distance' in Grade 2. The first section starts with *pp* and a dynamic marking *poco a poco cresc.*

Sheet music for 'Drums from a Distance' in Grade 2. The second section starts with *p* and a dynamic marking *cresc.*

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THE ETUDE

Sheet music for 'Over the Garden Wall' in Grade 1½. The first section starts with *mf* and a dynamic marking *cresc.* The second section begins with *f* and a dynamic marking *dim.*

OVER THE GARDEN WALL

J. J. THOMAS

Grade 1½. *Moderato (d.=66)*

Sheet music for 'Over the Garden Wall' in Grade 1½. The second section starts with *mp* and a dynamic marking *1*. The third section begins with *2*.

Sheet music for 'Over the Garden Wall' in Grade 1½. The third section starts with *4*. The fourth section begins with *2*.

Sheet music for 'Over the Garden Wall' in Grade 1½. The fourth section starts with *3*. The fifth section begins with *1*.

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499

JACK-IN-THE-BOX
MARCH

BOBBS TRAVIS

Allegro con moto (♩ = 108)

Symphony

(Continued from Page 459)

one spiritual indication of the domestic appreciation of music.

The universal appeal of music to all classes of people of all lands is responsible for much of its influence in all countries. There are now vast numbers of people who see in music the true key to progress to universal peace in the future. Richard Wagner had this idea. He said, in an interview with Beethoven: "The language of music belongs to all mankind and the melody is the absolute language in which the musician speaks to every heart."

A few years ago your Editor had a talk with the late famous pederogist, Major John A. Warner, Superintendent of the State Police of New York. Major Warner, a Harvard graduate, was an exceptionally fine organist and pianist who had played concertos in many orchestras. His suggestion to the State Police that music was highly effective in that it was convinced that music is one of the most valuable means of controlling juvenile delinquency and his words should be framed and placed in every school and home in America.

"One of my most valuable pieces of advice," said Major Warner, "is to buy a boy in a band and save him from being a bandit; and again, if you want to keep your boy away from saloon bars and prison bars, give him musical bars." I heartily endorse these slogans. In my opinion, music is the key to all. Everything I have said in this column has a way and is very important due to a general letting down of the good old standards of morality and right conduct. In my contacts with crime I have never met a criminal who had had a worth while training in music, in fact, musical training even in a slight degree. This does not mean that there may not be an occasional criminal from this extensive experience it does mean that they are extremely rare."

Blessed is the home to which music brings joy, protection, and higher life ideals—the symphony of life!

From "Music as a Life Asset," by Major John A. Warner, The ETUDE, October 1941, Page 653.

Theodore Presser

(Continued from Page 479)

cinemat, and in the Gewandhaus in Leipzig. He seemed to be trying to feel out the tastes and inclinations of the public, but he heard many of the great artists and singers of that time, including Parey-Rosa, Christine Nilsson, Clara Louise Kellogg, Emile Sauret, Sarasate, Mme. Therese Cerf (who in 1857 was a brilliantly beautiful young woman of twenty), Annie Louise Cary, Mme. Anna Bishop, Anton Rubinstein, William Mills Thompson, Theodore Leschetizky, Camilla Urso, Hugo von Hofmann, Karin Beinecke, Edward Grieg, Johannes Brahms, Franz Liszt, and many others. His continual attendance at concerts and operas at every possible opportunity unquestionably affected his musical career. He was especially fond of opera, and once related to me that when he first sang Wagner's "Die Walküre" while a student in Germany, he nearly fainted and had to go out for fresh air.

Opera programs found in his scrapbook include those of "La Traviata," "La Bohème," "Cavalleria Rusticana," "The Magic Flute," "La Juive," "Manzini," "Der Freischütz," "The Barber of Seville," and "Loehengrin." In his student scrapbooks we also find various catalogs of music publishing firms here and abroad, indicating perhaps his inclination toward that activity.

An Important Step

Let us survey his musical training from Pittsburgh to Leipzig in more detail. At Pittsburgh Mr. Presser first student recital he played "Sunrise Marches" and "The Mocking Bird" by J. Hofmann (not the famous one by G. Schirmer). Before long Mr. Presser became assistant to the professor of music at Mount Union College and thereafter paid for his board and tuition through his services. At Mount Union Mr. Presser met Senator (later U. S. Secretary of State) Philander C. Knox, a man of great musical ability, but Mr. Presser, for he was very precocious, Mr. Presser always described Knox as a lively little red-headed rascal with a trigger-quick brain. "He was a great debater, and every conversation with him sounded like a debate."

Mr. Presser then graduated, became a recipient of an exceptionally good offer in 1866 from Dr. Henry Solomon Lehr, President of Ohio Northern Normal School (now Ohio Northern University) to act as professor of music at his institution at Ada, Ohio. This remarkable school is famous for offering opportunities to students in all fields of study. It has a notable record of graduates. Once, while making a commencement address there, I was invited to dinner at the home of the President, Dr. Albert E. Smith. At the same table were five former Governors of the State of Ohio and one U. S. Senator. The poor boy graduates of Ohio Northern, Dr. Albert E. Smith was both a Republican and Prohibitionist who had a name similar to that of the liberal Democratic Governor of New York, the late "Al" (Alfred E.) Smith. Dr. Smith of Ohio Northern University bore an amazing resemblance to William Jennings Bryan. Mr. Presser bore a startling resemblance to former Secretary of State Chauncey Depew, eminent railroad executive and financier. The similarity was so great that when they walked down Chestnut Street in Philadelphia together they always attracted attention. Even President Taft once addressed Mr. Presser as "Chauncey."

The Etude Music Lover's Bookshelf

(Continued from Page 465)

limped from the earliest aborigines to become a part of civilization, and scaling down the centuries to the era of jazz. Five of the three hundred thirty pages recognize, with a kind of patronizing nod, the names of American music and mention six American composers.

Mr. Harrison is obviously a fine conversationalist and many will enjoy his book. He was brought up in the traditions of the Guildhall School of Music in London and studied in Queen's Hall as a pianist at the age of thirteen. Since then he has traveled widely as a lecturer. The book is a revised edition of the work published in 1940. Two additional chapters have been included.

Vacation with Music!

See and hear
these great artists

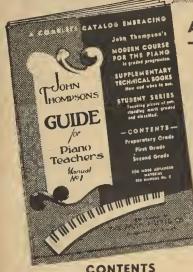
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Compiled and Arranged

By JOHN H. WORK

Here is an authoritative book by a man who has devoted his life to the study of American Negro music. Most of the two hundred tunes herein included are traditional, but there are many which Mr. Work has gathered from first-hand sources. The over one hundred spirituals are presented in mixed-voice arrangements, and the musical work is done in a simple, clear, and tested and melody only. Five chapters of descriptive text and an extensive bibliography make this valuable to schools and libraries, as well as to music teachers and choir and chorus groups.

\$1.50

THEODORE PRESSER CO.
1712 Chestnut Street
Philadelphia 1, Pa.

"MUSIC STUDY EXALTS LIFE"

Paderewski—Pianist and Patriot

(Continued from Page 407)

and with unabated fervor he set about helping to turn the country into a united whole when opposition to the government began to grow throughout the country, and in December of the same year Paderewski resigned the premiership and went to Switzerland. In November 1922 he began a new tour, and a concert in Carnegie Hall, New York City.

World War broke with a devastating force in Poland. Ignacy Paderewski and his sister Antonina, who had been his constant companion since his wife's death, set before their door in the Chalet Restaurant in Switzerland the agony of their motherland, and went. But not for long did they allow tears and sorrow to overcome them, Paderewski left his Swiss home to help release Poland from the Nazi hordes.

He was eighty years old, but very resolute. It was while he was engaged in patriotic work his pulse began to weaken and his heartbeat became uncertain and faltering. There one June night, the generous heart of Ignacy Paderewski became still. He died fighting for the cause of his country, freedom, and the independence of man. His body now rests in the American National Cemetery at Arlington, Virginia, among those of other heroes.

December 1918—and Paderewski was back in his native land. In the following January he was chosen (Prime Minister) Premier of the new coalition government, of the country.

December 1918—and Paderewski was back in his native land. In the following January he was chosen (Prime Minister) Premier of the new coalition government, of the country.

Last Recollections of Liszt as a Teacher

Vilma Varga, who claims to be the last living pupil of Franz Liszt, now resides in Hungary. Her recollection of her great master are as follows: "He was very waggon, but she was the thing which remains in her mind most forcefully is that Liszt required all his pupils to play the scales from one end of the keyboard to the other. They were first asked to play them slowly, and very loosely holding the arms relaxed, with only the fingers moving. The tempo was gradually accelerated until the speed of performance was very rapid. The pupil had to sit upright and bend the body only at the waistline. The students were expected to lift the hands as little as possible from the keyboard. After the scales were played loudly, they were repeated at the greatest possible *pianissimo*, but each note had to be distinct and *legato*."

Other students, as well as those of Heller, were favorites of Liszt's, as were the finger exercises of Gurliit. Liszt was an admirer of Mason's "Touch and Technique."

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Must See to Appraise

F. J. Virginia. The books at my disposal do not list a maker by the name of George Czox. This may be a copists misspelling of the name Klotz. I have a violin he had never seen. (2) Willanowski violins are well made and are worth the price asked for them.

Different of Self-study

D. G. New York. Considering how few lessons you have had, I don't think you would be able to progress very far without instruction. It is necessary to take a teacher even if only once every two or three weeks. It would be money well spent, for you would get much more out of your studies. Practice, Books that might help you are "Practical Violin Study," by Frederick Lihns, "The Violin Method," by Leopold Willanowski, and "Violin Playing," by Leopold Willanowski. But it is totally easy for a beginner to get into bad habits, and no book can teach him to be observant of them as a teacher would be.

Willitham or Willhelm

Sister M. A. Maine. I can supply no information regarding a maker named Leopold Willitham. I have a violin by Leopold Willitham who worked in Nuremberg from about 1740 to 1781, and the maker of your violin may be descended from his family. I have no information of his name. The value of the violin could be determined only after a personal examination by an expert.

A Guarnerius? (Perhaps)

Mrs. E. C. New Jersey. —The Andreae Guarnerius label you quote is correctly worded, but it is impossible for me to say from that whether the violin is genuine or not. It is possible that the name is fictitious, or that the violin is a copy. Why do you not take the violin to the Rubeloff Warliert Co., 120 West 42nd Street, New York? They are experts in this field. There is just the possibility that it may be valuable. Genuine violins by Andreae Guarnerius have sold for as much as \$30,000.

A Possible Fictitious Name

M. H. G. West Virginia. —There seems to be no information available regarding Blentz Fransz of Paris, so I cannot give even an opinion. It is possible that the name is fictitious, or that the name is fictitious, perhaps invented by some jobber who wanted a fine sounding name. He may have been a fine violin maker.

A Question of Violin Vibrations

M. H. G. West Virginia. —I would like to hear from you again. Your question will be answered in some detail on the Forum page of THE ETUDE. I am sorry I cannot be more helpful. Try not to keep the E string sounding. Being an open string, it will continue to vibrate even if the bow is removed. You can stop it by plucking the string. It was a prolific maker, but it is not known how many of his violins are now in existence.

A Problem for a Violin Dealer

M. H. G. West Virginia. —I am sending your letter over to the American Violin dealers, who may be able to help you. I am sorry to say I cannot do anything for you myself. If you have any reason to think your bow is valuable you should have it appraised.

The Violinist's Forum

(Continued from Page 471)

Motion consists of taking short strokes (four to five inches) at the frog, using the second and third books of the Kayser Method, the first and second books of Mares, and the 12 studies of Kreutzer—approximately in that order. All those books I have mentioned, including my own "Bowling Studies," can be obtained from the publishers or from me.

However, though you could undoubtedly make good progress working without a teacher, I strongly advise you to put yourself in the hands of an experienced teacher. You would improve much more rapidly, and your music would be a source of much greater satisfaction to you.



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The Band— What Is Its Future?

(Continued from Page 480)

for Band" by Nicholas Mlaskovsky is a metrical, moving, and imbued with a musical sincerity that any true music lover can feel. No, I am not in favor of all modern experiments; I don't like them, but I am not against them; but happily enough, not all contemporary music is like that. And one of the most interesting and stimulating additions to the literature of works written directly for band is more than a hundred years old.

"While digging around in libraries, music rooms, and archives for works of band music, my son, Richard Franko Goldman, actually stumbled upon a score that had been forgotten and neglected for a hundred and three years. It was the 'Ingenious Symphonies' for band by Berlioz. Considering the time the work emerged, the author's comment at the time, earning superlative comment from Wagner (who was not famous for praising his contemporaries). After Berlioz' death (1869), the work was lost, and my son had to imagine it from memory and from it. He arranged it for the use of the modern band (taking care to keep within the scope of the school band which ought to rush right out and try it) and presented it with enormous success at one of the local band concerts.

Let's seriously and earnestly suggest to bandmasters everywhere, whether professional, school, or amateur, to examine the new music that is written directly for band, and to try to give at least one concert a year, programmed entirely with

all-band, non-transcription works. It would be a most stimulating experiment for the members of the band, and it would do more than anything to raise the standard of band playing everywhere. I try to build perhaps five such programs for the Goldman Band this summer season, of which 1940 is the thirty-first.

We have had better, more polished band playing; we need a more musically worthy atmosphere surrounding our bands; and we need fresher, more stimulating programs. But that isn't all! We need people who will be interested in the vitality of the band in their communities—the purpose of organizing civic or municipal bands. Every American city ought to have its own band! I shall never forget the uphill drudgery involved in getting the Goldman Band established in New York. For ten years, the University of the City of New York gave us time to give five or six

five concerts on the campus each summer, but when I wanted to use the campus for a whole band series of my own, I had to prove the worth of my plan before they'd listen to me. And when they did, I had to start all over again. Six years later, the Gershwin family put our band on a firm financial basis. For over sixteen years I worked and strived—and believed in the band. And there is no reason why other people can't do the same. In less than seven years, perhaps since the Second World War, national music appreciation has advanced so splendidly beyond what it was in my early days.

"Thus, the future of the band, the concert band, is a bright and hopeful thing. So far from being 'finished,' the band hasn't even begun! Truly, the musical possibilities of the band have not yet

been even explored. There is no reason why the band and the orchestra should compete with each other; each should supplement the other, each should fulfill its own special purpose in the great picture of music. All we need do is to give the band an opportunity. From there on, it's up to the band!

Concerning the Contrabass

(Continued from Page 477)

greatest possible care. An entire phrase is often 'set' by a single note on the bass, and the bassist should be responsible for the quality of hundreds of hours of work or brevity, of accentuation or unaccentuation of the complete orchestral tone. Thus, precision, 'rightness,' and complete musicality are 'musts,' without which the bass player cannot expect to keep his job!

Bowing Arm More Important

"The recitivist, or solo bass player, needs first of all a psychological approach of confidence in himself. He is no longer part of a group; he must assert himself on his own. For this is the most glorious recitivist role. The bassist is the source of tone. As in all stringed instruments, tone is controlled by the bowing arm, and since tone quality is far more important than speed of technique, the bowing arm is the more important. The secret of good tone is to play with relaxed yet firm grip on the bow. (Remember 'firm grip'—not 'firm hold,' not 'firm grip on the bowhouse!') While the arm and the wrist are flexible, in this way, body weight is released to the strings with natural vibrancy. The bassist has his choice of two bows and bowing-styles. The French bow, like that of the violin, is from the outside; the German bow, like that of the old viola da gamba, is held from below. I believe that one's preference for one or the other depends upon the bow to which one has been trained. Both are musical and 'right'; both are capable of good tone as well as bad effects—depending on the player. The German bow makes for greater ease, perhaps, in getting around to the lower strings; the German boy holds a slight advantage because of its greater power. But the kind of bow used is of less importance than the tone drawn from the instrument. The art of the bow is to get just the shallow, surface tone, and to reach into the very depth of the instrument."

"Finger technique is not easy on the bass, because of its great size. The entire compass of the bass is only about three-and-a-half octaves. The violin can cover six octaves, and the bass only the first position alone! Thus, the bassist has to cover his entire instrument, to keep pace with the same passage. The length of the bass string is such that, to produce one tone, it takes a spread from the first to the fourth fingers. For me, when I play a simple bass line, I hold the fingers (not tensed), and arch'd, I press as deeply as I can into the strings, immediately releasing them in a back-spring proportionate to the pressure with which I begin. I do this perhaps a dozen times, pressing and releasing the fingers together. Then I do the same thing with one finger at a time. This is a fine warm-up, and when I cannot use my bass (on trains and so forth), I practice it on the

arm of a chair, or the edge of a table. For me the most searching exercise is the slow trill. Place one finger on the string, and raise the others as high as you can, without tension. Then release the 'down' finger and bring down its trill-note, quickly and surely, again raising all but the 'up' finger as high as possible. The playing of scales and intervals is always a fine means of developing fingers. Practicing may be developed into a gradual acceleration of speed—but the test of a good player is a fine *andante*, it is in the slow passages that the bassist is at his best.

"In particular, how I again start out with a quick on-and-off reflex, always trying to let the bow bounce back to match the degree of pressure that sent it down. This, of course, is warm-up work, not playing. In actual playing-practice, all you can do is bow bows, bowing for bows, bowing for bows, all bow bows. It is of great importance that the Up bow be of exactly the same quality and duration as the Down bow. No matter how long a set of bows and Up bows you can manage, try for longer ones. Add length to your bowing. Just as a singer adds length to his phrase. And work at all kinds of bows—*legato*, *staccato*, *spiccato*—everything.

Care with the Vibrato

"A great deal of improvement is to be had when many players remember to regard to the vibrato. You will find that many bassists *shake* the hand on the strings, and produce not a *vibrato* at all, but a *tremolo*. The cure for this begins in an understanding of what a true *vibrato* results. It is the extremely rapid raising and lowering of the pitch of a tone. Certainly, one is not conscious of tonal variations as such, but there must be there—otherwise, why is there no *vibrato*? How, then, to get this raising and lowering of pitch without making a tremolo? The secret is to make a rhythmic, alternating up-and-down stroke that is on the string that one spot at which the tone is produced in its very center. Put the finger squarely on that one spot, and then roll the finger backward and forward, using the soft, yielding part of the finger, the 'fleshy' part. Work it at first, with a steady, rhythmic motion; then speed up the rolling of the finger until the desired *vibrato* results. The trick is to keep squarely on center (of the tone), yet to roll enough off center, with a steady, rhythmic motion, so as to cover both the overtones and the undertones which vary the pitch. Also, don't vibrate (or roll) too fast. A moment ago I spoke of speeding up the roll of the finger, which, of course, must be done—but always in balanced harmony with the size of the string. To attempt to roll the finger off center, as a violinist would, he'd depart from the built-in limitations of the bass itself! In other words, don't vibrate at soprano speed on a bass-voiced string. In the *vibrato*—as in all other matters pertaining to the contrabass—there must be control and hammer. That is why the contrabass is a fine instrument, and one which offers an interesting career in music!"

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Are We Music Educators?

(Continued from Page 475)

your students. You will be aware for the most part of the lack of technical inefficiencies in your ensemble. Frankly you will engage in a program to overcome this lack of competency. Presently you will participate in festival

competition. Your ensembles may place in Division 2 or 3. Then, according to you, the judges will have been prejudiced, and your ensemble, by your own admission, will be the best. Let's put the shoe on the other foot. How many of you show the same concern in September, when technical incompetency stares you in the face, that you do in March? Your ensemble needs technical drill in

September if the demands of April are to be met. How many of you work by a syllabus? How many of you can tell with some accuracy, inflections, and so on, what your ensemble will be doing the weeks from next Tuesday? What technical device are you using that makes clear the problems of fingering in the rarely used key signatures? How have you conditioned your ensemble to be alert

to exotic rhythmic devices? To playing in strange keys? If there is your program for rehearsal time? If you have no general syllabus that can be used by your ensemble and your young people in the art of producing good music? Why, then, expect them to cooperate with you? You are not fooling them. They are being educated thuswise in related fields. Have I said enough?

Another of the specific objectives related to the larger field is that of creating friendship. This last will take care of itself normally among the members of your ensembles. The close relationship that must exist in the combined efforts of making music is the basis of all. But what about you? Where do you stand in this relationship? Are the young people in the ensemble your friends? Is this feeling they have for you reciprocated? Having stated the creation of friendship as an objective, what offer of compensation do you make? Do you reward members of your ensemble, these persons far removed from the conductor's desk who play the secondary parts? Are they in the "doghouse" the better part of the time? Let's be honest with ourselves here.

Certainly, another stated objective should be that of the development of craftsmanship. This is a three-way proposition. Courtesy among students, courtesy from student to conductor, and—courtesy from conductor to student. Consideration of others involves conductor and performer alike. How do you correct mistakes in your ensemble? What kind of a job do you use? In what tone of voice do you address the erring one? Is your criticism of failure vindictive and contemptuous, or is it helpful and considerate? My friends, I have attended some rehearsals with conductors who consider themselves further estranging his young charges from coming under the benevolent influence of music. Are you training young people to hate music because you have not related your teaching to this objective? Or, do they love music because they love you?

The Objectives of Self-Realization

One of the objectives in this field must be that of bringing into our students the art of achieving the inspiring mind. A director who is himself complacent, satisfied with the *status quo*, will find this objective difficult to realize. How can we create the inspiring mind in others if we are static? What is the meaning of this old adage, "The art of creating sound"? When we recreate sound we are concerned with much more than the printed symbols of music. We are concerned with style. We ask questions. Why did Haydn and Mozart, contemporaries in history, write in such different styles, the one the serene, the other the turbulent, the robust, earthy? What influence did the Mannheim school have on the later compositions of Mozart, and to what extent did it influence the writings of Beethoven? What speeds are appropriate to the *tempo* of Haydn? Do you ever wonder just curiously about these and many other points as you seek to recreate sound? Do you try to stimulate the thinking of your students at this point? Or is your contact with your ensemble one of drudgery for both you and the ensemble, always getting ready for some future engagement?

Certainly, another objective to be stated here is that of equipping your students to read music, using every educational procedure that this statement implies. What have you conditioned your ensemble to be alert

to the relationship of your students to the music they perform? Notes have temporal value, tone lengths vary. Can your students relate these temporal relationships into the pattern of bars and measures that make up the phrase? In other words, do they count time blindly, with no consideration being given to note values? Or do they relate note values to the time signature? Do they count the time of a phrase? That most needs no ever-handling! If you are in a rut, if the salt has lost its flavor, let us reexamine the inner core of our own being. Surely, the beauty of music has not lost its appeal. Surely, we can return to those high ideals that were ours in by-gone days. Surely, when and why do you introduce the various three and four note to the beat combinations? How do you solve the problem of playing notes in syncopation? I say to you, without fear of contradiction, that you can never have a syllabus of instruction after this manner, and for your own reference, you can not possibly qualify as an educator.

What about the melodies inherent to music in general? Does your third horn player recognize a melody when it occurs in his part? Is your young person, who is not a conductor, able to play a rhythmic pattern? Does your hand recognize the key when, as so often happens, it is extraneous to the key signature? How often do you practice major and minor scales, scales in intervals, in exotic rhythmic patterns? Do you play a rhythmic pattern in which there is a relationship to the scales being played? How many times do you repeat the scales with in the key cycle? What constitutes almost repetition at this point? Do you conduct your rehearsals with any pattern? What is the meaning of "the sound of the part"? What do you expect to answer all of these questions without the use of a syllabus that will include the idea of all your rehearsal time remains a mystery to me. Certainly, in other educational fields, a syllabus is a first requirement if educational procedures are to be adopted and educational objectives attained.

Audio-Visual Aids

Another objective that must be realized is that of hearing in a discriminating fashion. Your students must be trained to listen and to hear with discrimination. How else will they be able to create the correct tonal output on their respective instruments. Here I dare to say that the lack of audio-visual aids in the field of music education is positively appalling. Show me how to show to your ensemble the tonal space of their instruments, and let him hear an idealized tone at the same time. I am convinced that if he could have that type of instruction (three times a week) he would produce the correct tone on his instrument in an unbelievably short time. Why not a series of slides, for example, in which a competent artist plays a sustained tone of long duration, then a blauk space in which the student seeks to copy the master? I'd like to see it tried some time. But to get back to hearing. You as educators will determine the correctness of that note. You will determine the order to think what the student of high aesthetic perception must hear as he plays in many high school bands. Wrong notes, notes with maladjusted timbres, faulty intonation, and so on, are the rule, not the exception, in many school music organizations.

Finally, we must make our students aware of the beauty of music. Surely, we

have been remiss here. We have lowered our standards. Our aesthetic response to music is not at the same high level that it was a few years ago. We must stand by if you will; nevertheless, we must become reimbursed with the desire to re-create the beautiful music. Surely, if that desire burns high in all our hearts, then we will not be far from the reality that most needs no ever-handling! If you are in a rut, if the salt has lost its flavor, let us reexamine the inner core of our own being.

Music has not lost its appeal. Surely, we can return to those high ideals that were ours in by-gone days. Surely, when and why do you introduce the various three and four note to the beat combinations? How do you solve the problem of playing notes in syncopation? I say to you, without fear of contradiction, that you can never have a syllabus of instruction after this manner, and for your own reference, you can not possibly qualify as an educator.

What about the melodies inherent to music in general? Does your third horn player recognize a melody when it occurs in his part? Is your young person, who is not a conductor, able to play a rhythmic pattern? Does your hand recognize the key when, as so often happens, it is extraneous to the key signature? How often do you practice major and minor scales, scales in intervals, in exotic rhythmic patterns? Do you play a rhythmic pattern in which there is a relationship to the scales being played? How many times do you repeat the scales with in the key cycle? What constitutes almost repetition at this point? Do you conduct your rehearsals with any pattern? What is the meaning of "the sound of the part"? What do you expect to answer all of these questions without the use of a syllabus that will include the idea of all your rehearsal time remains a mystery to me. Certainly, in other educational fields, a syllabus is a first requirement if educational procedures are to be adopted and educational objectives attained.

Let Music Help Make the Peace

(Continued from Page 472)

that *America the Beautiful* is an ever increasing favorite. The people love this song and its beautiful melody and words reflect noble aspirations: "And crown thy good with brotherhood" is in keeping with present-day objectives of all nations.

In addition to changing our national songs, we need more international songs of the type that break down old prejudices, old hatreds, and incite the idea of cooperation, teamwork, and one world. Particularly do we need a歌 of the United Nations (many many languages), for adoption by the United Nations. It would typify liberty and freedom, not for one people only, but for all people, and would be a song that would breathe the spirit of the New World. Shostakovich has made a step in this direction in his *History of the Allies*, which was performed early last month in the United Nations. England has another, *A Hymn for Freedom*, with words by Canon J. W. Briggs and music by R. Vaughan-Williams. Here are a few lines:

To build with Thee on realms of peace,
Where lust of power shall no more place,
Nor fear, nor hate, nor pride remain,
But man with man and race with race,
With Thee and Thou alone shall reign.

Composers are beginning to sense the possibilities. Irving Caesar has written a song book, *Song of a Friendship*, translated into German, French, Spanish, Russian, Chinese, Japanese. The songs are easy for children to sing and are easy and they're all concerned with the world of music. I hope that in the future, since we now have a world-wide organization of composers, the *Confederation Internationale des Sociétés D'Autourne et Compositrices*,

Music has been a concern of man for a long time. We have not yet learned how to associate it with education. And yet music and song, as we believe, is a powerful influence for world peace. We need, however, to enlist every medium that is available for help in cultivating this objective. A good international song, one that can sing children all over the world, can sing daily, the meaning of international meetings, that would do more for peace than stacks of edicts, of propaganda, and hours on end of oratory.

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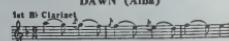
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